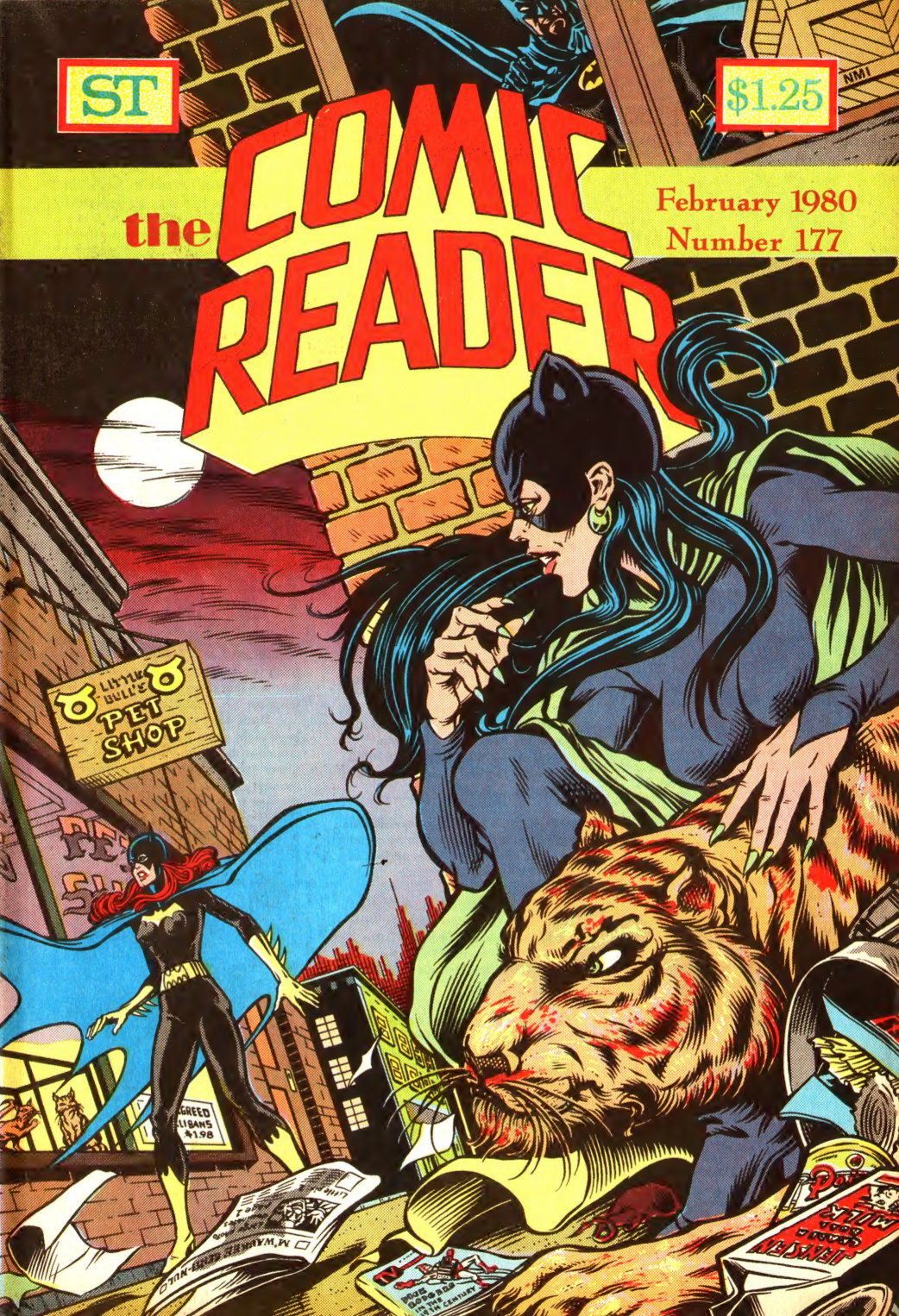
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The COMIC READER
February 1980
Volume 1, Number 177

OUR COVERS: Catwoman stalks Batgirl, unaware of the presence of the Batman above in a cover by Dennis Jensen; and rear, Rick Taylor portrays Firestorm. Both characters are © 1980, DC Comics Inc.

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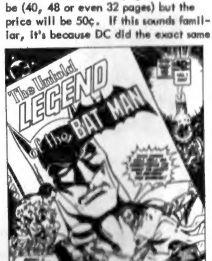
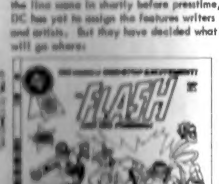
DC News

Well, here we go again! DC has announced that, commencing with the September issues (on sale in June), the entire 32 page line is being replaced by comics with 25 pages of art. It is not certain what the total page count will be (40, 48 or even 32 pages) but the price will be 50¢. If this sounds familiar, it's because DC did the exact same



thing two years ago, an experiment that was prematurely aborted by the now infamous "DC Implosion."

Since each of the new books will have eight pages more of story to play around with, all of the books will have either expanded adventures or back-up features. Since the decision to change the line came in shortly before presstime, DC has yet to assign the features writers and artists. But they have decided what will go where:



ACTION COMICS 1 (Julius Schwartz): Rotating features will be THE ATOM and ZATANNA.

ADVENTURE COMICS (Len Wein):

Returning to his home of just a few months ago will be AQUAMAN.

BATMAN (Paul Levitz): The second feature here will be BATMAN AND ROBIN, returning the Boy Wonder to the book.

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THE BRAVE AND THE BOLD (Paul Levitz): A new character named IMMORTAL MAN will debut (not to be confused with the STRANGE ADVENTURES character). No other details are known.

DC COMICS PRESENTS (Julius Schwartz): A new series of stories will appear under the blanket title of WHATEVER HAPPENED TO... which will feature characters who do not appear regularly anymore.

DETECTIVE COMICS (Paul Levitz): No change in format, although "starting changes" are due for the ROBIN feature to set up the new series in BATMAN.

THE FLASH (Len Wein): New JLA member FIRESTORM is the new back-up.

GREEN LANTERN (Jack C. Harris): ADAM STRANGE will finally get a new slot in the back of GL, with the original GL and the Green Lantern Corps becoming features of the lead story.

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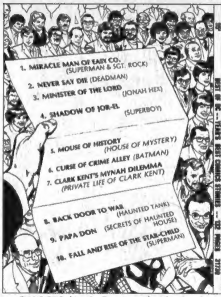
1. MIRACLE MAN OF EASY CO. (SUPERMAN & SGT. ROCK)
2. NEVER SAY DIE (DEADMAN)
3. MINISTER OF THE LORD (JONAH HEX)
4. SHADOW OF JOR-EL (SUPERBOY)
5. MOUSE OF HISTORY (HOUSE OF MYSTERY)
6. CURSE OF CRIME ALLEY (BATMAN)
7. CLARK KENT'S MYNAH DILEMMA (PRIVATE LIFE OF CLARK KENT)
8. BACK DOOR TO WAR (HAUNTED TANK)
9. PAPA DON (SECRETS OF HAUNTED HOUSE)
10. FALL AND RISE OF THE STARCHILD (SUPERMAN)

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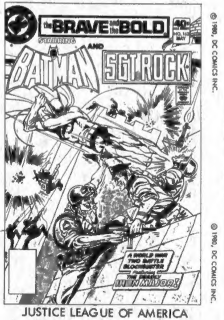
GHOSTS (Jack C. Harris): The book gets its first continuing feature when DR. TERRY THIRTEEN, THE GHOST BREAKER makes his appearance here.

G.I. COMBAT (Murray Boltinoff): Remains a dollar book with no new features.

HOUSE OF MYSTERY (Len Wein): I, VAMPIRE, already announced, will be the regular feature.

JONAH HEX (Ross Andru): The SCALPHUNTER strip will transfer over here when WEIRD WESTERN is cancelled.



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JUSTICE LEAGUE OF AMERICA (Len Wein): The stories will expand to the 25 page length most agree is needed for the book.

LEGION OF SUPER-HEROES (Jack C. Harris): The book will alternate between full-length stories and short solo adventures of group-members.

THE NEW ADVENTURES OF SUPERBOY (Julius Schwartz): The back-up slot will be used for short SUPERBOY tales and the occasional solo story starring KRYPTO.

SECRETS OF HAUNTED HOUSE

(Jack C. Harris): A new, unrevealed feature is being planned as the regular strip in this title.

SGT. ROCK (Joe Kubert): Nothing beyond the regular back-up non-series stories is being planned for this book.

SUPER FRIENDS (Julius Schwartz):

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Solo adventures of the WONDER TWINS will alternate with solo stories featuring E. Nelson Bridwell's many foreign super-heroes such as JACK O'LANTERN.

SUPERMAN (Julius Schwartz): Occasional SUPERMAN back-up adventures will be spelled by more frequent stories from THE WORLD OF KRYPTON.

THE SUPERMAN FAMILY (Julius

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Schwartz): No changes planned.

TIME WARP (Jack C. Harris): No regular series are planned.

THE UNEXPECTED (Jack C. Harris): JOHNNY PERIL returns to his former home in a new regular series.

UNKNOWN SOLDIER (Len Wein): ENEMY ACE and DATELINE: FRONTLINE will alternate as the back-ups here.

WARLORD (Jack C. Harris): The three OMAC adventures done by Jim Starlin for the back of KAMANDI will finally see print here, after which Mike Grell will present THE WIZARD WORLD as a regular feature.

WEIRD WAR TALES (Len Wein): The previously announced CREATURE COMMANDOS will be the regular feature.

WEIRD WESTERN TALES (Ross Andru): This title ends with #70, August. SCALPHUNTER transfers to JONAH HEX, and Ross Andru is developing a new western title to take the place of this book.

WONDER WOMAN (Len Wein): THE HUNTRESS will be the regular back-up.

WORLD'S FINEST COMICS (Jack C. Harris): With AQUAMAN transferring back to ADVENTURE, the empty spot will be taken up by new solo tales of THE RED TORNADO.

TEEN TITANS (Len Wein): The old group is back in its own feature, with Marv Wolfman as new writer. (Wein and Wolfman probably have a soft spot in their hearts for TT since it was their first pro super-hero comic back in 1968.)

In April, DC will be coming out with a special 32 page comic in conjunction with Radio Shack, a division of Tandy Corporation. Superman in a 28 page story, "The Computers That Saved Metropolis" by Cary Bates, Jim Starlin and Dick Giordano, will be the feature of an insert that will be a free bonus in ACTION COMICS #509, THE

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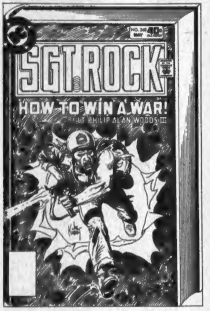
LEGION OF SUPER-HEROES #265, HOUSE OF MYSTERY #282 and THE NEW ADVENTURES OF SUPERBOY #6. After appearing in these four books (which the free bonuses will make into 64 page, 40¢ comics), the promotional comic will be released with its own covers and distributed through the Radio Shack outlets. The material was edited by William M. Palmer, editor of Radio Shack publications, and Julius Schwartz.

Marvel artist George Perez is doing the cover for GREEN LANTERN #132, his first work for DC. Dick Giordano will be the inker.

Mimia Kim is a new writing name that will be showing up in some of Jack C. Harris's mystery books. Her (his?) first work appears in TIME WARP #5 and GHOSTS #89.

Terry Austin has inked a TIME WARP story that was pencilled by Alan Weiss from a story by J.M. DeMatteis.

Lastly, I made an error in #175 when I stated that the RUDOLPH issue of THE BEST OF DC would be the first all-new issue; it wasn't, of course, since it was all reprints. Sorry.



And, oh yes: due to a printer's foul-up (we asked them, "Will this work?" -- they said "Yes," and it didn't) the caption for last issue's photo was totally illegible. For those keeping score: From left: Jack C. Harris, Mike Grell and Marv Wolfman.

Marvel News

MOON KNIGHT #1 will be released this summer, and we're promised a more "faithful" account of his origin. Doug Moench, as always, is the writer, with Bill Sienkiewicz continuing on the art.

GHOST RIDER ANNUAL #1 will appear this summer as well. Spider-Woman and Werewolf By Night will be guest-stars in a story by Michael Fleisher and Don Perlin.

Louise Jones will be the new editor of BATTLESTAR GALACTICA, MAN-THING, SHOGUN WARRIORS, STAR TREK and X-MEN. Al Milgrom will take over as editor of MARVEL SPOTLIGHT from Jim Salicrup with #9, and will take over the editing of THE AMAZING SPIDER-MAN when Denny O'Neil takes over as the writer. Speaking of

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that latter book, Keith Pollard has given up drawing it as regular penciller. No replacement has been chosen at the present time.

The item about Marvel and Coca-Cola doing a series of promotional comics is now inoperative as the deal fell through. Apparently, Coke did not approve of the violence in the completed books (which had been toned down anyway). Marvel, however, ever frugal, will not be allowing the material to go to waste. The 32-page SPIDER-MAN adventure by Ralph Macchio and Jim Mooney will appear in the 1980 SPECTACULAR SPIDER-MAN ANNUAL. The FANTASTIC FOUR story done by John Byrne (story and art) and Joe Sinnott will appear in the regular FF book. The HULK adventure by Doug Moench, Steve Ditko and Al Milgrom will show up as this year's INCREDIBLE HULK ANNUAL. The only stories not immediately set for publication are the three STAR WARS issues, simply because there already is a large backlog of on hand material since Archie Goodwin and Carmine Infantino are providing two issues a month for the British weekly edition. Marvel will, however, have something to do with Coca Cola: Three Sunday supplement-size posters featuring the origin stories of the Fantastic Four (by Roger Stern, John Byrne and Joe Sinnott), Spider-Man (by Stern and Alex Saviuk) and the Hulk (by Stern and Sal Buscema) are being produced.

A few double-sized anniversary issues are currently being planned. THE INCREDIBLE HULK #250 will be double-sized and will guest-star The Silver Surfer. Next up will be GHOST RIDER #50, in which the current GR meets his western namesake (redubbed Night Rider when it was reprinted a few years back) in a double-length story. And in MARVEL TEAM-UP #100 Spider-Man and the Fantastic Four are teamed to face Karma, a new villainess, courtesy of Chris Claremont and Frank Miller.

The next AMAZING SPIDER-MAN ANNUAL will feature a five-page back-up story featuring everyone's favorite invalid, AUNT MAY.

The line-up in MARVEL PREMIERE will be as follows: #54 features the new western feature CALEB HAMMER by Peter Gillis, Gene Day and Tony DeZuniga; #55 features WONDER MAN by David Michelinie and Ron Wilson; #56 stars DOMINIC FORTUNE by Len

Wein, David Michelinie, Howard Chaykin (layouts) and Terry Austin (finished art).

The back-up feature for the issue

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of MARVEL SPOTLIGHT story starring QUICKSILVER by Mary Jo Duffy, Alan Weiss and Bob Layton, will be a TRITON story written by Duffy and drawn by Wendy Pini (of ELFQUEST fame).

The MARVEL TEAM-UP ANNUAL for this summer will star The Hulk, Power Man, Iron Fist and Machine Man. Among others, they tell us. No creative team has been chosen.

John Byrne will pencil AMAZING SPIDER-MAN #206 from a Roger Stern script that ties up the "JJJ goes crazy" plotline, and Frank Miller will draw another issue featuring Dr. Strange as guest-star.

John Romita, Jr. will become the regular penciller of MARVEL TWO-IN-ONE beginning with #66.

Walt Simonson will write as well as draw the BATTLESTAR GALACTICA book.

Mary Jo Duffy is finally putting the dialogue to a story in inventory starring KA-ZAR done almost two years ago by Bill Mantlo and Bob Hall. It's a two-parter.

Jack Abel is inking George Perez's BLACK WIDOW story for another issue of MARVEL SPOTLIGHT.

Jim Shooter has plotted THE HULK! #23. With the promotion of MOON KNIGHT to his own book, DOMINIC FORTUNE will be the new regular back-up feature.

The new inker on THE MICRONAUTS (still pencilled by Pat Broderick) is Armando Gil ("Great stuff," says Al Milgrom.) who should show up in #19 or #20. Speaking of #20, The Micronauts bring things down to their own level in that issue when Ant-Man guests.

In SAVAGE SWORD OF CONAN, Rudy Nebres will ink #53 and 54, and possibly #55-57 as well, issues which will be based on the Andy Offutt novels CONAN AND THE SORCERER and THE SWORD OF SKELOS. Meanwhile, Tony DeZuniga's keeping busy with a two-part back-up RED SONJA adventure which Christy Marx will write. Other SSOC stories in the works include a Dick Giordano redrawing of RED SONJA's origin, Alfredo Alcala's pencil-and-ink job on the Robert E. Howard-Lin Carter story "The Warrior And The Wizard," and "Hawks of Outremer" (his first CONAN pencil/ink job), and a sort of WHAT IF-type tale (which conflicts with CONAN #37, so isn't being considered a part of the Marvel CONAN canon) which will be inked by Alcala over layouts by Mike Vosburg which is called "City of Skulls."

Tony DeZuniga is drawing the RED SONJA issue of MARVEL SUPER SPECIAL.

CONAN #115, which marks the tenth anniversary of CONAN (October 1970 to October 1980) will be a double-size book which will co-star Red Sonja, who will probably stick around a little while after that.

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Danny Bulanadi (a former assistant of Tony DeZuniga) will ink KING CONAN beginning with #3, to aid Ernie Chan in a lean period. Chan is back in gear and is working on the 1980 CONAN ANNUAL which begins the adaptation of the L. Sprague deCamp-Lin Carter novel CONAN OF THE ISLES.

According to Roy Thomas, the THOR ANNUAL scheduled for 1980 has been cancelled. The sequel to last year's ANNUAL will be used elsewhere instead.

That BATTLESTAR GALACTICA story mentioned in the last issue as being drawn by Howard Chaykin will instead be done by Walt Simonson.

MAN-THING will guest-star in an upcoming SAVAGE SHE-HULK.

The X-Men will be putting in an appearance in a future issue of ROM.

Finally, Jim Salicrup is the editor of the X-MEN ALBUM being prepared for comic-shop-only distribution at this very instant.

Whitman News

The Whitman bags are being distributed in four configurations: Walt Disney bags, Cartoon bags (which may or may not differentiate between Warner Bros. and non-Warner Bros. humor comics), a Black Hole bag and a Science Fiction bag. Nothing comes out even at the end of a month, but the schedules we are continuing to print are the listing of the books according to when they were printed. The Disney and Cartoon bags should appear semi-monthly, the Science Fiction bag bi-monthly (containing FLASH GORDON, BUCK ROGERS and BATTLE OF THE PLANETS for those of you who collect only adventure comics), and the BLACK HOLE bag will appear semi-yearly. (We're still trying to figure out why the books continue to carry interior dates since these bags would tend to make them moot...)

Western has begun repackaging their adaptation of THE BLACK HOLE. The third configuration (after an issue of WALT DISNEY SHOWCASE and two issues of the regular comic book) is a trade paperback version on heavy paper under their Golden Press logo for $1.50 (#11295). No sight of a tabloid version as yet.

Coming Comics

BEEP BEEP, THE ROAD RUNNER No. 89, April. New. [2/7]

DAFFY DUCK No. 128, April. New. [2/7]

Walt Disney DONALD DUCK No. 218, April. Reprints. [2/7]

Walt Disney MICKEY MOUSE No. 205, April. Reprints. [2/7]

Walt Disney UNCLE SCROOGE No. 175, April. Reprints. [2/7]

BUCK ROGERS No. 7, April. New stories. [2/14]

Walt Disney CHIP 'N' DALE No. 65, April. New. [2/14]

Walt Disney DAISY AND DONALD No. 43, April. New. [2/14]

LOONEY TUNES No. 31, April. New. [2/14]

TOM AND JERRY No. 328, April. Reprints. [2/14]

WALT DISNEY'S COMICS AND STORIES No. 475, April. Half new, half reprints. [2/14]

BATTLE OF THE PLANETS No. 6, April. New. [2/28]

BEETLE BAILEY No. 132, April. New. [2/28]

Walt Disney WINNIE-THE-POOH No. 18, April. New. [2/28]

BUGS BUNNY No. 219, May. New. [3/6]

Walt Disney DONALD DUCK No. 219, May. Reprints. [3/6]

Walt Disney HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS No. 63, May. New. [3/6]

PORKY PIG No. 95, May. New. [3/6]

Walt Disney UNCLE SCROOGE No. 176, May. Reprints. [3/6]

Walt Disney SUPER GOOF No. 59, May. New. [3/13]

TWEETY AND SYLVESTER No. 103, May. New. [3/13]

WALT DISNEY'S COMICS AND STORIES No. 476, May. Reprints. [3/13]

KK GIVEAWAYS: MARCH OF COMICS No. 463 - Tom and Jerry
MARCH OF COMICS No. 464 - Bugs Bunny

Walt Disney THE BLACK HOLE No. 2, May. Reprint of the last half of WALT DISNEY SHOWCASE #54 by Dan Spiegle, and already out. [3/27]

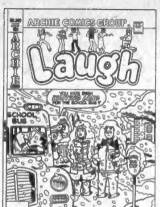
FLASH GORDON No. 29, May. New stuff drawn by Carlos Garzon. [3/27]

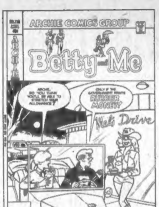
LITTLE LULU No. 259, May. New. [3/27]

POPEYE THE SAILOR No. 157, May. New stories by Bill Pearson and George Wildman. [3/27]

Warren Coming Comics

CREEPY No. 116, April. This issue features: "Graduation Day" by Bruce Jones, Val Mayerik and Jeff Easley; "The Greatest Editor Alive" by Will





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Richardson and the Nino Brothers; "Endangered Species" by Gerry Boudreau and Fred Carrillo; "Wildcat Annie" by Conrad Kane and Manosaba Satoh; and "Starlight, Starfight" by Budd Lewis and Auraleon. Terry Lindall did the cover. [1/29]

FAMOUS MONSTERS OF FILMLAND No. 162, April. [1/29]

VAMPIRELLA No. 86, April. "Revenge of the Renegade Wizard" is by Will Richardson and Gonzalo Mayo, and stars Vampirella. Others include: "Snarking Down" by Bruce Jones and Auraleon; "Brain Food" by Michael Fleisher and June LoFamia; and "The Pygmalion Effect" by Nick Cuti, Val Mayerik and Jeff Easley. Terry Lindall did the cover. [2/5]

EERIE No. 110, April. Stories in this issue: "Blood On Black Satin" by Doug Moench and Paul Gulacy; "Beastworld" by Bruce Jones and Pablo Marcos; "Open Sky" by Bob Toomey and Jose Ortiz; "The Messenger" by Larry Hama and Val Mayerik; and "Nightwalk" by Bruce Jones and Auraleon. Kirk Reinert did the cover. [2/12]

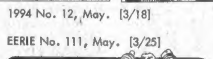
CREEPY No. 117, May. [3/11]

FAMOUS MONSTERS OF FILMLAND No. 163, May. [3/11]

THE ROOK No. 3, May. [3/11]

1994 No. 12, May. [3/18]

EERIE No. 111, May. [3/25]



Archie has decided to celebrate anniversary issues, so, beginning with JUGHEAD #300 they intend to see that their special issues will be collectors' items. Work has begun on ARCHIE #300 and BETTY AND VERONICA #300, and Archie fans should look forward to something that will be "very special."

ARCHIE COMICS DIGEST #41 contains a collectors' item of a different type. Reprinted from LAUGH COMICS #24 is a PIPSY story drawn by -- Jack Kirby. That should be worth at least a look.

LAUGH COMICS DIGEST #28 will feature reprints from the first issue of COSMO THE MERRY MARTIAN, drawn by Bob White.

ARCHIE AND ME No. 118, April. [1/22]

ARCHIE'S JOKEBOOK No. 267, April. [1/22]

BETTY AND VERONICA No. 292, April. [1/22]

PEP No. 360, April. [1/22]

ARCHIE No. 291, April. [1/29]

JUGHEAD No. 299, April. [1/29]

LAUGH No. 349, April. [1/29]

LIFE WITH ARCHIE No. 213, April. [1/29]

BETTY AND ME No. 110, April. [2/5]

LITTLE ARCHIE No. 153, April. [2/5]

REGGIE AND ME No. 122, April. [2/5]

ARCHIE COMICS DIGEST No. 41, April. [2/12]

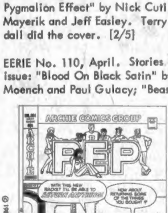
ARCHIE DIGEST ANNUAL No. 36, April. [2/12]

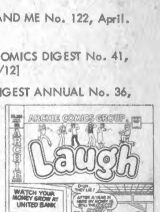
ARCHIE'S TV LAUGH-OUT No. 75, April. [2/12]

EVERYTHING'S ARCHIE No. 82, April. [2/12]

JUGHEAD'S JOKES No. 68, April. [2/12]

LITTLE ARCHIE COMICS DIGEST ANNUAL No. 6, April. [2/12]





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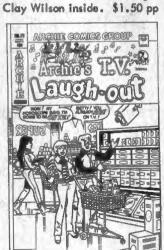
ARCHIE'S JOKEBOOK No. 268, May. [2/26]

ARCHIE'S PALS 'N' GALS No. 140, May. [2/26]

BETTY AND VERONICA No. 293, May. [2/26]

PEP No. 361, May. [2/26]



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ARCHIE No. 292, May. [3/4]

JUGHEAD No. 300, May. The special anniversary issue. [3/4]

LAUGH No. 350, May. [3/4]

LAUGH COMICS DIGEST No. 28, May. This issue features reprints from the first issue of COSMO, THE MERRY MARTIAN. [3/4]

LIFE WITH ARCHIE No. 214, May. [3/4]

REGGIE AND ME No. 123, May. [3/4]

ARCHIE ANDREWS WHERE ARE YOU? COMICS DIGEST No. 14, May. [3/11]

ARCHIE AT RIVERDALE HIGH No. 71, May. [3/11]

BETTY AND ME No. 111, May. [3/11]

JUGHEAD WITH ARCHIE COMICS DIGEST No. 38, May. [3/11]

LITTLE ARCHIE No. 154, May. [3/11]

SABRINA THE TEEN-AGE WITCH No. 59, May. [3/11]

ARCHIE'S TV LAUGH-OUT No. 76, June. [3/18]

EVERYTHING'S ARCHIE No. 83, May. [3/18]

MAD HOUSE COMICS No. 120, May. [3/18]

REGGIE'S WISE-GUY JOKES No. 53, May. [3/18]

Krupp News

New comix on the presses and available shortly from Krupp Comic Works include:

THE SPIRIT No. 22: featuring three consecutive stories in which The Spirit is blind, another sixteen-page episode of Eisner's brand-new "Life On Another Planet" comic novel, Chapter 2 of the Wood SPIRIT serial, a "jam" by Eisner and Kitchen offering an explanation for why Chapter 3 of the Wood serial ran accidentally in issue #21, the start of Cat Yronwode's comprehensive Checklist to SPIRIT stories, and more. Still $1.75.

MR. SNOID: The latest comic from Robert Crumb, featuring his nastiest character of all, Mr. Snoid. Crumb tells how Snoids are born, what Mr. Snoid's newest fetish is, and more. Funny stuff. $1.25.

BAREFOOTZ No. 3: The latest from Howard Cruse, who has made a splash recently through appearances in PLAYBOY and HEAVY METAL. This issue features a dual cover, the front showing the regular cover, the back is the same cover as if it would be drawn by S. Clay Wilson. "Howard Cruse is the brightest light in underground comics." -- Don and Maggie Thompson. $1.25.

Comix World Checklist

By Clay Geerdes

ANARCHY COMICS No. 2. Political history and graphic stories by Jay Kinney, Paul Mavrides, Steve Stiles, Sharon Kahn Rudahl, Cliff Harper, Spain, Peter Pontiac, M. Trublin and Melinda Gebbie. $1.25 from Last Gasp Comix, P.O. Box 212, Berkeley, CA 94701.

COMMIES FROM MARS No. 2. Space invader art by Tim Boxell, Rich Larson, Doug Hansen, Hunt Emerson, J. Michael Leonard, Greg Irons and Shawn Kerri. $1.25 from Last Gasp.

FAMOUS POTATOES No.6. A weird dada and ad art collage trip by Byron Werner. This one has two drawings by S. Clay Wilson inside. $1.50 pp from Byron, P.O. Box 49623, Los Angeles, CA 90049.

JACQUES No. 1. Fine work by Canadian artist Jacques Boivin, author of THE HEART SINGLE-FIELD THEORY 8 1/2 x 11" with cardboard cover, $1.50 pp. from Box 8008, Ottawa, Ontario CANADA K1G 3H6.

MONDO MONTANA. 68 pages of new artwork by the guys who did MISSOULA SCANDALS. $2.50 pp. from P.O. Box 2309, Missoula, MT 59806.

RECUERDEN EL ALAMO. Jaxon's retelling of the story of the Alamo from the Tejano point of view. (The Tejanos were the Mexican people who decided to side with the American during the war.) This is the first of two volumes. The title means "Remember the Alamo." $1.50 from Last Gasp.

SLOW DEATH No. 10. The Cancer issue. This one takes on the medical establishment. Art by Greg Irons, Dennis Ellefson, Guy Colwell (all about Herpes), Warren Greenwood (story by George DiCaprio), Vung Tau Vince, and Tim Boxell. $1.50 from Last Gasp.

WHITE WHORE FUNNIES No. 3. More hard-core art by the guys who did ADULTS ONLY No. 1. $2.60 from Larry Fuller, 681 Ellis Street, No. 2595, San Francisco, CA 94109.

YOW COMICS No. 2. Another best-selling issue by Bill "Zippy" Griffith. $1.50 from Last Gasp. There is a Zippy for President T-shirt available too. $6.95 postage paid from the same

company. Be sure to state your size.

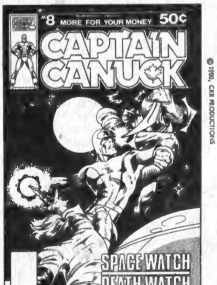
You must be eighteen or over to order any underground comix.

COMIX WORLD is a bi-monthly newsletter about underground, Newave and foreign comix. It is published by Clay Geerdes, Box 7081, Berkeley, CA 94707. TCR readers may try a dozen for $2.50. COMIX WORLD publishes mini-comix designed to showcase new artists. If you would like to contribute, drop Clay a line. You may get a sample mini-comic for 50¢. There are 25 comix to date.

Comely Comics

Jean-Claude St. Aubin has recently joined Comely Comix on a full-time basis and will be pencilling, inking and coloring as well as assisting with story plotting the new back-up feature to be introduced in issue #9.

CAPTAIN CANUCK No. 8, February-March. "Space Watch--Death Watch" is by Richard Comely and George Freeman with coloring by Freeman and Jean-Claude St. Aubin. The Captain goes into space in the first of a two-part adventure. JONN is the back-up and the story is "The Concluding Chapter"

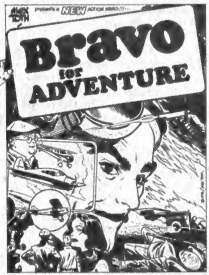


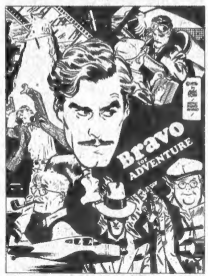
© 1980, CAN REDUCTIONS

done entirely by Richard Comely, with coloring by St. Aubin and Freeman. Freeman did the cover. [2/5]

Et Al

Alex Toth wrote a 50-page script/art story called BRAVO FOR ADVENTURE in 1976 which will finally see print sometime this year. The format is uncertain at this time (it may appear as a one-shot or be serialized in two to four parts). Alex describes it thusly: "No Superjocks™ or Superloonies™ here -- rather, an amalgam of 1930s' period items like: Hollywood charter/stunt pilot, offshore gambling ship, hoods, mugs, gunsels, goodies and not so... a dash of humor, romance, slapstick, outrage, discovery of whodunit/whoisit, etc., action, adventure, bits of location-filming biz, flying of course, tragedy, despair -- set in a time when cliches were young -- and thus more fun!" We'll have more details when things are firmed up.



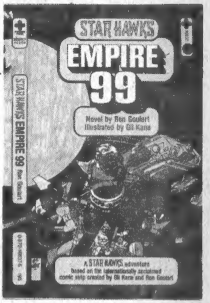


© 1980, ALEXANDER TOTH

Jay Zilber has published the 1980 FAN CALENDAR (315 East 5th Street, Apt. 4A, New York, NY 10003) and it includes some very nice fan art as well as fan occurances and birthdates. Included are TCR contributors Fred Hembeck, Don Rosa and Rick Taylor, as well as art by Wendy Pini (front cover, which means you don't get to see it if you hang it on your wall; tsk tsk), Dave Sim, Chuck Nanco, Cara Sherman, Kurt Erichsen, and six others. It's $2.50 from Jay and recommended.

The Playboy Press paperback STAR HAWKS novel by Ron Goulart with cover and six interior illustrations by Gil Kane, has been delayed until April. The price is $1.95.

Robert Jennings [RFD 2, Whiting Road, Dudley, MA 01570] has published the 21st issue of THE COMICS WORLD which we recommend especially for an article in it by Bob called "The Funny Book Racket." In it, Bob outlines the ways in which the distributors of the nation fleece the comics companies -- a widespread network of skimming that is horrifying in its implications -- and offers a solution for the problem that sounds logical to me. Other features include an article on Atlas's BLACK KNIGHT and a well-researched article on romance comics by Mark Carlson. (Also, Bob takes us to task for not averaging our Top 100 listings out


STAR HAWKS
EMPIRE 99
Novel by Ron Goulart
Illustrated by Gil Kane
STAR HAWKS EMPIRE 99 Ron Goulart
A STAR HAWKS adventure
based on the internationally acclaimed
comic strip created by Gil Kane and Ron Goulart

by including a "copies per shop" column in the list. The reason we don't is that, having done it for one month (without publishing the results) we found no significant difference in rankings. As an example, taking Bob's two sample books, MICRONAUTS and PINK PANTHER, the former was carried in 29 shops for a total of 4757 or an average of 164, while the latter was in 8 shops for a total of 91 or an average of 11. The only significant difference would be in lower rated Gold Keys averaging nearer to higher rated Gold Keys (such as Disneys) since the higher rated comics are sold in more stores (FLASH GORDON, for example, was sold in 17 shops for a total of 355, which only averages out to 20.) It would seem that we would then penalize something for being more popular -- and make things more confusing.) Oh yes, the most important thing: THE COMIC WORLD #21 is $1.50 per copy.

Media Review

SUPERMAN II is definitely not going to be ready for June of 1980 since they were still shooting at the beginning of January. Warner Bros. is a little

hacked off because of it, because they were counting on big summer business from it. Another thing: Gene Hackman, who, like Marlon Brando, would have gotten a percentage of the gross of the film, has been totally excised from the second part... Charles Jerrot has been selected to direct Walt Disney's CONDOR MAN, the story of a comic book writer who rescues a Russian girl agent in distress by using the powers and gimmicks of his character Condor Man. Script is by Marc Sturdivant and Glenn Caron... THE INCREDIBLE HULK TV film (released theatrically by Universal in Europe) is doing great guns in Ireland (where there's an affinity for green)... David Gerrold (TROUBLE WITH TRIBBLES) wrote a book called YESTERDAY'S CHILDREN which will become a 1981 film called STARHUNT from Grayson Productions... English animators Halas and Batchelor are doing two comics related feature cartoons: MAX AND MORITZ (the Wilhelm Busch precursors to the KATZENJAMMER KIDS) and VERY HEAVY METAL (based on the magazine)... Norman Maurer, DC and Lev Gleason cartoonist, was named Consultant For Children's Programming for ABC Entertainment.

In comedy, Buck Henry is writing and directing FIRST FAMILY starring Gilda Radner, Bob Newhart, Madeline Kahn, Dick Benjamin, Fred Willard, Harvey Korman and Bob Dishy... Ringo Starr will star in CAVEMAN, a prehistoric comedy for United Artists written by Carl Gottlieb and Rudy DeLuca... And from Kim "Howard" Johnson, the latest Python news: John Cleese is out of Mel Brooks' HISTORY OF THE WORLD, PART ONE, because they delayed filming and the new dates conflict with Python committments. He was to play Count de Monet in the French revolution sequence... The next Python film is being planned for Christmas of 1981, and the subject matter will probably be World War II, structured along the lines of AND NOW FOR SOMETHING COMPLETELY DIFFERENT and the TV shows -- a series of sketches -- although the whole thing may change as they spend this year writing it... There will be a new Python record this year, as the fellows fulfill their Arista contract. For the first time, the material will be all new!... Howard will be reprinting the first two volumes of THE COMPLATE MONTY PYTHON unless a couple of his other book ideas sell to major publishers... Graham Chapman appeared on HOLLYWOOD SQUARES in November (1)... Graham Chapman's YELLOWBEARD (written with Bernard McKenna) has been scripted and will be shot this year sometime (around Python commitments, no doubt) for Warner Bros.... And, if you recall the last Eric Idle hosted SATURDAY NIGHT LIVE wherein Eric spent the opening monologue in the stretcher and jokes were made about how sick he was, you may be astonished to know that Eric had a temperature of 105 degrees the night of the show, and that Buck Henry really was standing by to take over -- as was a doctor. Now that's what I call a TROUPER! Watch for it if its rerun soon.

- Rona (spaceflight) Blabbit

Comic Strip Circus

By Jacob Moraine

Al Capp was awarded the National Cartoonists Society Segar Award for Outstanding Contributions to the Art of Cartooning on December 12, 1979, posthumously. The award, named for Elzie Segar, was voted to Capp by the NCS executive council and board members before Capp's death in November. The miniature bronze drawing board and a $500 check was accepted by the late cartoonist's son, Colin Capp.

Speaking of Segar, did you notice that the year-long celebration of the 50th anniversary of Popeye's debut in THIMBLE THEATRE seemed to intensify at the end of 1979? There was a secondary reason besides the obvious one of a last minute rush to milk all possible publicity out of the event. It seems that December 20, 1979 marked the 60th anniversary of the debut of Olive Oyl. This was probably not publicized as much so as not to confuse the public. Popeye and Olive celebrated with a small party in Roughhouse's cafe.

Speaking of roughhouse characters, THE INCREDIBLE HULK has been drawn by a new artist for a number of months now. Alan Kupperberg, the final artist on the HOWARD THE DUCK strip, ghosted THE HULK for awhile under Rich Buckler's signature, drew the

DAVID TRIES SELF-HYPNOSIS...
I'M THINKING OF PEOPLE RUNNING IN PANIC FROM THE HULK!!
BUT THERE IS ONE WHO DOESN'T RUN!!
DAVID BANN WON'T RUN FROM THE HULK!!
SUPERHEROES

strip anonymously after that, then got to sign it. And inker Frank Giacoia, who's worked on the strip for longer time overall than any other artist, finally gets to put his name on the strip. On this page is the January 2, 1980 strip showing both The Hulk and his other identity, Bruce... er, Robert... uh, David Banner.

THE WORLD'S GREATEST SUPER-HEROES is still the official title of the strip, even though Superman is the only super-hero to appear regularly. There was a guest appearance by Elastic Lad in a recent story, but the other DC superheroes do not appear in the strip. The syndicate wants to feature Superman exclusively to cash in on what was far and away the most successful movie of 1979. However, they won't take the logical step of changing the strip's title to SUPERMAN, a much more salable title. A compromise appears on the Sunday page which has a logo that reads THE WORLD'S GREATEST SUPERHERO PRESENT SUPERMAN with "Superman" in large letters, the rest in small letters. Perhaps if the big budget BATMAN movie comes out and is a hit, Batman will get his own strip and not be tied contractually to a none-appearance in SUPERHEROES.

Of course, the New York NEWS, the paper in which the strip originally made its debut in 1924, picked up Leonard Starr's version of ANNIE beginning December 9, 1979.

Incidentally, I forgot to mention that artist Thomas Warkentin is also the writer of the STAR TREK strip.

Richard O. Yardley, who'd been the Baltimore SUN's editorial cartoonist for twenty years, died November 2 at age 76. Yardley had also created the syndicated daily panel OUR ANCESTORS.

Dick Huemer, one of the greats in animation cartooning, died November 30 at the age of 81. Huemer began in animation in 1916. He joined the Fleischer studio in the twenties and stayed until 1928 when he left to draw a continuity strip whose title escapes me, relating the adventures of a naive young man's adventures in the clutch of shady stockholders. The stockmarket crash killed that strip. Huemer joined Walt Disney Studio in 1933 where he enjoyed his greatest success. He left Disney in 1951 and did another comic strip -- the humorous continuity strip BUCK O'RUE, cashing in on the renewed popularity of the western in the fifties. After a few years, Huemer rejoined Disney, and while there, wrote the TRUE LIFE ADVENTURES daily panel, showing facts about animals in the wild, from 1955 until the panel's demise in 197

Huemer left behind him a long record of talent and productivity.

Since his return, BUCK ROGERS has been featured in a wide variety of items for sale. Beyond such obvious offshoots as space toys of various kinds (rockets, dolls, etc., though I haven't seen a new version of the famous Buck Rogers raygun), the biggest explosion seems to be in books. A children's book adapts the movie, as does a Fotonovel [which has the worst color separations of the entire series]. Dell has a paperback by Addison Steele (Ron Goulart?) adapting the movie, as well as one adapting the never-filmed two-hour TV sequel, THAT MAN ON BETA, that was scrapped when the movie's success convinced NBC to make BUCK a weekly series. The movie earned Universal rentals of over $11.8 million, which means it took in twice that amount at the box office, putting it among the top thirty films of 1979. Ace Books, which had been the paperback reprinter of ARMAGEDDON 2419 A.D., Philip Francis Nowlan's original novel that he adapted for the strip, released an updated version in 1979, modernized

OPEN UP, BOYS! THERE'S A GUNFIGHTER LOOKING FOR ME... I NEED TO LIE LOW FOR A BIT!
KNOCK KNOCK KNOCK
IN ANOTHER PART OF CHINATOWN...
TH' POLICE CAPTAIN THINKS OUR MANG HIDIN' OUT 'ROUND TELEGRAPH HILL... BUT YOU SAY HE'S IN MEE NECK O' TH' WOODS!
STICK WITH ME, SIDEKICK! I'M THE BEST SCOUT IN THIS HERE TERRITORY!

by Spider Robinson, Hugo and Nebula Award-winning science-fiction author. This January they released the first of five sequels to that novel, MORDRED by John Eric Holmes from a plot by Larry Niven and Jerry Pournelle. Holmes had earlier written a sequel to Edgar Rice Burroughs' Pellucidar series for Ace. Niven and Pournelle, who are well known for their exciting science-fiction novels, have already plotted the next four novels in the series. Since they are based on the original novel and not on the strip, they aren't being called "a Buck Rogers novel." However, Anthony Rogers is the real name of that 20th century sleeper who awoke to adventures in the 25th century.

Boris Tutiers' HI AND SY has been picked up for U.S. syndication by the Ledger Syndicate. I don't know if they saw it first in TCR.

Caroline Munro, who starred in THE GOLDEN VOYAGE OF SINDBAD, AT THE EARTH'S CORE, STARCRASH, and as the villainess in THE SPY WHO LOVED ME, has been offered the lead in a new MODESTY BLAISE movie.

Comic fans can take heart in knowing that we common mortals are not

HI&SY "THOSE Goofy GEEZERS" by BORIS TUTIERS

AS I GET OLDER, I FIND I REPEAT MYSELF QUITE A BIT...
WHAT?
AS I GET OLDER, I FIND I REPEAT MYSELF QUITE A BIT...
WHAT?
...WELL, AT LEAST I'M NOT ALONE...

alone in our rapture for comic art -- those lofty professionals are just as fallible. (As if you didn't know that.) The latest evidence comes from Mel Keefer, artist of RICK O'SHAY AND HIPSHOT. In the December 8, 1979 strip shown here, he reveals to all the world that he's a fan of TERRY AND THE PIRATES. No, that isn't George Washington Confucius that Hipshot is talking to, but his lookalike ancestor Wild Bill Fong.

The new artist on SECRET AGENT CORRIGAN will be George Evans. He will be joined by the new writer on the strip, George Evans. Evans, a comic book artist from 1946, is probably best known for his EC work, where he wrote as well as drew those World War I flying stories in ACES HIGH, and for his current work in DC war comics. Evans had ghosted a couple of SECRET AGENT stories for Williamson in recent years. Evans' first by-lined strip will appear February 4th. See sample next month.

Did you know that Al Williamson and Archie Goodwin's first week of SECRET AGENT CORRIGAN, which began January 30, 1967, covered the end of January and the beginning of February, and their last week of the strip, concluding on February 2, 1980, will also cover the end of January and the beginning of February?

Away from home on business, he was talking to an associate when a doorway he was in collapsed. He never regained consciousness.

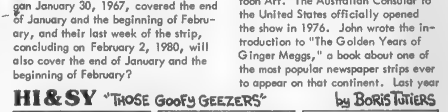
Just before he made the trip, his publisher called to say 3,500 copies of John's PANEL BY PANEL had been placed in shops. Australia's PENT-HOUSE and many other magazines and papers had reviewed the book, and it was listed in the Brisbane COURIER MAIL's "Books In Demand." John had been made an honorary member of the Black and White Artists Club in Sydney.

He was a close and dear friend of mine, and a great contributor to fandom.

HOWARD P. SIEGEL, 95 Sedgwick Avenue, Yonkers, NY 10705: I've just received some very sad news, and would like to pass it on so that panelology might pay its respects to one of its own.

On December 12th, while on a business trip, John Ryan, Australia's number one panelologist, collapsed and died. During the beginnings of our world of fandom, along with Bails, Thomas , Johnson , Jones , and the Texas Trio, there were several overseas people who contributed greatly. John Ryan was one of them. His vast knowledge and collection were shared via his writings in many fanzines including my own RBCC. John became most prolific and in demand by professional publishers in the last few years. At his own expense and time, he personally gathered and curated an exhibit on Australian art for the Museum of Cartoon Art. The Australian Consular to the United States officially opened the show in 1976. John wrote the introduction to "The Golden Years of Ginger Meggs," a book about one of the most popular newspaper strips ever to appear on that continent. Last year

HI&SY "THOSE Goofy GEEZERS" by BORIS TUTIERS



TCR Mailboat

JERRY BAILS, 21101 East 11 Mile Road, St. Clair Shores, MI 48081: Very sad news -- John Ryan was killed in an accident on December 11, 1979.

John wrote to a few of his close friends to tell them he was going into seclusion in order to accept and complete a commission that would allow him to see his dream fulfilled. Early this fall, the first print run of THE HISTORY OF AUSTRALIAN COMICS came off the presses. In less than two months, half-of it was

RBCC #151—SPECIAL HARLAN ELLISON ISSUE

Publication date: March 1st

The RBCC has had many special issues in the past devoted to such diverse topics as Ray Bradbury, Vaughn Bode and animation. But never has there been one like this.

Contents: 3 interviews with Harlan Ellison —One is from a radio talk show in 1976. The other two were both done in 1979. One deals largely with television. The other deals largely with comics, and was done especially for the RBCC.

"Basilisk" illustrated in comic strip form by Bret Blevins. Projected length: 15-20 pages.

"Soldier" illustrated in comic strip form by Kerry Gammill. Projected length: 15-20 pages.

Two installments of "The Harlan Ellison Hornbook" never before reprinted since their original publication in the *L.A. Free Press* in 1973.

"Ellison Wonderland: A Photo-Journal"— For the first time anywhere a photo-spread featuring the art and artifacts with which Harlan shares his daily life, including artwork by many famous names, and even a bigger-than-life-sized gargoyle. Whatever you have imagined his house to be like, it is that and much more. There are dream houses, and then there is Ellison Wonderland.

Jim Steranko's illustration for "Dogfight On 101" from the September 1969 issue of *Amazing Stories*.

There will also be other new artwork by Fred Hembeck, Marc Hempel, Hilary Barta, Eddie Eddings and others.

All this and more which is still being finalized including a full color cover by Bret

RICHARD TODD

Blevins from "The Executioner of the Malformed Children" and a centerspread by Bret from "Bleeding Stones."

This will easily be the most *special* special issue the RBCC has ever done. Price: $3.50 + 75¢ postage or $5.00 total sent First Class. Issue length: 84 pages.

James Van Hise
10885 Parkdale Ave.
San Diego, Cal. 92126

SUBSCRIPTION RATES
3rd Class: 5/$10.00,
10/$17.00, 15/$22.50
20/$29.00
First Class: 5/$14.00,
10/$24.00, 15/$31.50,
20/$38.00

sold. Despite a bad year which saw John's home almost destroyed by a flood, and the decision of his longtime employee, Firestone Rubber, Ltd. to close its Australian facilities, he nevertheless considered 1979 a happy one because of the HISTORY.

John died much too young. He was 48 and leaves a lovely family which includes his wife Jan, son Sean and daughter Fiona. There are many TCR readers who enjoyed the works of John Ryan; and many more that will cherish his friendship over the years. For myself in particular, his passing is a very great loss...

[We're not sure which date is correct (the 11th or 12th) but the sentiments are the same. A big loss for fandom. MT]

SAM KUJAVA, 1143 South Fisk Street, Green Bay, WI 54304: TCR #176 arrived today, almost halfway into the month, When it comes to second class mail, Green Bay and Menomonee Falls are light years apart! Or did the holidays put a crimp in your schedule?

Thanks for continuing to list me as part of your contributing staff even though my art appears infrequently. Now if only you could have mentioned in the fanzine section that "TCR artist Sam Kujava illustrated Dwight Decker's STARJACK..." That would have been an appropriate tie-in, and it would have done wonders for my ego, too! Or was my work on Dwight's book THAT unspectacular?

By the by, thanks for the mention of Doc Decker and his unique publishing ventures. They (STJERNEBORG and STARJACK) are very professional endeavors and deserve widespread fan attention. I look forward to a solid read and a lot of unabashed entertaining fun, and wouldn't it be nice if this was the norm again instead of overblown portfolios and zines with Neal Adams sketches?

Kudos for TWO (count 'em) Steve Ditko covers on this issue! Who do we thank for the opportunity of enjoying his "preliminary" cover art? And who is the "NMI" who I assume did the color seps on the front cover?

I was much saddened after a talk with my local distributor on the Gold Key situation last month, though, collecting aside, I can totally understand the company's decision to go from standard newsstand distribution to bagged bunches. The bagged comics seem to sell well in local department store outlets like K-Mart, with slight price reductions making the purchase even more economical. They're easier to handle for the store employees... I recall that each week a clerk at the neighborhood drug store had to take time to sort the rack of individual comics that hordes of little kids had laid waste to, a situation that sours the small outlets on carrying comics at all. In fact, the aforementioned drug store, the largest weekly supplier of new comics in Green Bay (150 books a week) and a place of business I depended on for the last fourteen years just dropped their comic book rack for a few bagged Archies stuck in with the coloring books. But besides all the nice little advantages, Gold Key (or Whitman, now) wants to maintain the most control over distribution by eliminating the traditional middleman, the wholesaler of weekly periodicals. In an industry rife with scandal and corruption, Whitman is wise to take matters into their own hands, and wrap up the distributing questions in a plastic bag. I strongly feel that Archie Pubs, which is experimenting with this idea regionally, will go whole hog into this alternate method in the future.

The Martin Pasko scripted episode of BUCK ROGERS aired January 10, 1980. Despite the wooden lead characters, the quirky villains and neat special effects keep my interest. But, God, those damn boring hallways they keep running down each show...! Oh, and you can tell its a Bruce Landsbury production. Just as with WONDER WOMAN, EVERY show ends with a freeze frame on our hero's/heroine's cheezy smile.

If it is true that Dan Spiegle is now without regular assignment because of Whitman's shake-up, let's hope that someone from DC or Marvel is smart enough to grab this talented gentleman up. He brings welcome class to any book he touches, as noted in the recent JONAH HEX Christmas story.

And thanks for the continuing update on Bob Bolling's NEW story and art feats for LITTLE ARCHIE. Otherwise wrudite collectors and graphic story fans are missing out on the NICEST strips since Carl Barks retired from UNCLE SCROOGE in the '60s. There's more gosh-honest quality and feeling in one ten-page LITTLE ARCHIE adventure than there'll ever be in the latest 100+ page Marvel cosmic/super-hero/barbarian overwritten overdrawn opus! Thank goodness for a little heart amidst all that wheezy blood and thunder!

As long as I'm talking professional, we should also take a look at Warren's ROOK book, made palatable by the exceptional art of veteran Lee Elias, who, unlike other career artists who are content to spin their wheels and redraw the same poses and panel backgrounds of fifteen years ago, is taking advantage of Warren's black-and-white format to experiment with different media to come up with some brilliant chiaroscuro effects. Daring to experiment and take risks, Lee is making the hot-shot Philippino boys look dull and tired by comparison! Would that other comic artists of any age or background show such enthusiasm, comic book graphics would be much more exciting and a lot less derivative.

[Please forgive neglecting to mention your artwork in STARJACK; I can only plead haste in attempting to get that issue out, giving only cursory glances glances back at zines I'd read a few weeks (or months) before. You did a fine job on the drawings!

I believe Mark Gruenwald was the person responsible for getting us the stats of the two unused Ditko drawings, although I could be wrong. Jerry, as always, did the separations; the "NMI" (which Jerry thought looked nice down there) was merely the New Media/Irjax tag (our distributor) that has appeared for the last seven or eight issues.

The significant thing about the plastic bagging of titles is that the comic placed in the middle of the bag could be the biggest lox of the line and there'll be no way of telling since the bag will sell because of the other

two books wrapped around it.

Spiegle, it would seem to me, would be hard-pressed to work his style into an acceptable "Marvel-style" -- and it's my hope that DC does indeed snap him up.

And you're right -- Lee Elias's work on ROOK is great -- good enough to make me consider buying the book regularly, which is something considering I haven't bought a Warren (except THE SPIRIT) since 1970. But then Lee has always been a favorite of mine. It's too bad that DC and Marvel have seen fit to misuse him over the years.

As for TCR's lateness, see this issue's editorial. MT]

Secondly, I am NOT R.S. Helm, who I believe is a TV writer friend of the lady, Lindsay Smith, who oversees the STAR WARS newspaper strip for Lucasfilm. I did do a Han Solo stint (eight weeks) which will be used at some time in the future, but either under my own name, or, if policies change again, without credit. Its title was "The Fire Queen of Fornax," and it was implied by a line in the film (the script anyway -- don't know if it was either in the film or was intelligible if included) in which Solo swore "By the Fiery Rings of Fornax." Helm did the same thing in the current story, of course, with the Kessel run, which

NOT 1 MARGINAL COMICS GOOP
NEVER 12 & 35
JUDGED BY THE COMICS CODE AUTHORITY
CONNIE
THE BARBARIENNE
CONNIE! ONLY YOUR MIGHTY STEEL-THEWED SWORD ARM AND PANTHER-QUICK REFLEXES CAN HOPE TO SAVE ME FROM THE WINE-DARK NETHER-SPAWNED SERPENT-FOLK OF FAR-FLUNG MANY-TOWERED LEMURIA WHO EVEN NOW BID FAIR TO OVERWHELM US BY SHEER WEIGHT OF NUMBERS!!!
GO 'WAY, ROY, YA BODDER ME.
AT LAST! A PREMIER ISSUE!

ROY THOMAS, Los Angeles: A couple of minor corrections to #176:

First of all, Gerry Conway (a.k.a. Gerard F. Conway, the name that will appear on the credits) and I have not merely been SIGNED to do the SF/horror feature for Barry Krost Productions which I mentioned. We have already long since written the first draft, been paid for it, and are now working on mild rewrites.

may or may not have been made in a given number of parsecs, but he's still not me or anyone else I know.

Oh yes, and I might mention that Gerry and I have just signed a deal to do a second, bigger-budget feature. But it too is a secret for a time.

And I want you to know that it took real forebearance not to reply to the outrageous statements of that rabid idiotic fan in Illinois, but I don't respond to that level of criticism. My beef was with the very talented Frank Thorne. Period. I got it off my chest, and now I figure the hell with it and g luck to him in PLAYBOY or whatever.

TCR Message

Well, we're finally ahead of thin We figured out (the hard way, believe me) that we were never going to be able to permanently get the two week ahead of the distribution to comic sho except by either putting out a "filler" issue" which wouldn't really solve an thing, or by doing what we've opted for in this issue: running two months worth of listings in one issue. Thanks to liberal cramming of everything, ex cising a few pages of comics and cut ting some departments shorter than us al, our coming comics listings are tak care of through the end of March. Phew! Now, there are two things yo will all have to take into account with things being this far ahead of sc dule. First, things are so far ahead that the "subject to change" item on the bottom half of the checklist will now have to apply to the coming com listings as well. Things get delayed, cancelled and postponed at the last minute, and there will be no margin error. The second thing is, also bec of the earlier date of gathering news some of the titles, inkers and cover artists for the end of the month are n going to be known, simply because t have yet to be selected. I think, th that getting news of what's in a com before you buy it (remember that?) i more important to you than complete listings, so there shouldn't be much complaint about that.

The other things that got squeez out of this issue were our regular rev column, and the listing of dealers th participate in our TCR Top 100 Comi poll. The latter will appear next tim along with the 1979 Alley Awards.

– Mike Tiefenb

Et Al

Four installments of Jack Kirby' syndicated comic strip THE BLACK H (Sunday pages printed in four colors) will appear in each issue of SCIENC FICTION TIMES (affiliated,with, bu not the same as GALILEO Magazine which is a monthly tabloid newspape which costs 75¢ per copy or $6.00 p year. In addition, they'll be runnin new strips by Leo Giroux and Chuck Patton (ROAD OF THE WORLDS) an Richard Howell and David White (K YUN). The address is SCIENCE FIC TION TIMES, 339 Newbury Street, MA 02115.

Part 3
The Post-War Years: High Tide, Green Grass

A SECOND START

When Will Eisner came back from the war in late 1945, he found, as all returning soldiers do, that things had changed, himself perhaps most of all. The SPIRIT, under the hands of scripters Bill Woolfolk and Manly Wade Wellman, had become scarcely more than a sterile weekly exercise in crime fighting, while Lou Fine, once the most lyrically romantic illustrator in comics, had spent the war years in a successful attempt to destroy his own beautiful style, replacing it with a heartlessly facile "commercial" look more suited for the advertising field he was soon to enter than for a heroic detective-adventure strip -- even a poorly written one like the war-time SPIRIT. Eisner took one look at this mess and chucked the whole thing, including his erstwhile editorial relationship with Quality Comics, retaining only the part-time services of Quality's best letterer, Martin DeMuth.

The first post-war Eisner SPIRIT Section appeared on December 23rd, 1945, and it was, logically enough, a "Christmas Spirit" story. Will was living with his parents at this time and it only took a week or two of trying to work under these conditions before he realized that once again he'd need an assistant and a proper studio. The assistant was Bob Palmer, fresh out of the service and studying at the Career Art School on the G.I. Bill. Studio "space" was another matter and, in one of those wonderfully Eisnerian twists of fate, the only office Will could find in crowded, post-war Manhattan was located at 37 Wall Street -- the very building in front of which he had sold newspapers throughout the Depression. Eisner had enough of the Horatio Alger mythos ingrained in him to appreciate the irony of the address -- but he also had enough Depression-mentality shame to keep him from admitting to Bob Palmer that he had ever done anything as lowly as hawking papers. And so each man kept his own illusions. Palmer came to work every day secretly thrilled with the idea of drawing backgrounds for a rich and famous syndicate cartoonist with an office on Wall Street, while Will saw in that same imposing doorway a vision of the bitterly cold winter of 1933 or remembered how scared he'd been on the day the delivery truck driver from the Hearst Syndicate beat the living crap out of a rival paper's driver right in front of his newsstand.

Palmer, who since 1956 has been the editorial cartoonist for the Springfield, Missouri NEWS-LEADER, remembers his time with Eisner as "a great opportunity to learn the trade" but aside from his fond memories of carrying pencilled pages up to Quality's 42nd street shop and watching Martin DeMuth letter them without guidelines, his account of the studio lacks that nostalgic glow which suffuses the recollections of veterans of the Eisner-Iger shop or the pre-war years at Quality's Tudor City studio. In the old days, Will lived, breathed, ate and slept with his work -- and what is more, he believed in it -- believed in the heroic ideal he depicted, even while poking fun at that ideal and at himself for believing in it. Now it was a job. A good job, a creative job, a lucrative job --

April 7, 1946. THE LIPSTICK PRINT CASE. Script by Will Eisner, pencils by John Spranger, inks by Eisner, lettering by Martin DeMuth. Spranger's pencils can be identified by Ellen's characteristic "doe eyes" and round jaw, the similar round jaw of The Spirit and the ill-fitting clothes on the "funny" cop in panel three. Eisner's inks, which show considerable reworking of Spranger's pencils on this page, are best typified by his usual "trap-shading" technique.

LACKLUSTER LIZARD, PIGS BENEDICT, & BUNGALOW BILL BUNNY, ASSORTED DICKS

HEY! IS DIS DUCKS OFFICE?
HEADS UP, BOYS, I THINK WE GOT A LIVE ONE!
YEAH, BUT WHAT?
YES IT IS, MY GOOD FELLOW! WHAT, AS THEY SAY, IS UP?
I NEED A DICK...
HOWDY'A HAPPEN TO PICK DICK, JUNIOR?
HE'S IN DA PHONE BOOK!
HE IS?
UNDER WHAT LISTING?
UNDER DICKS!! "DUCK, DICK, DUCK DICK"!
YOU HAVE MADE A SERIOUS BLUNDER, CHUM!..
OUF!
HE'S NOT DUCK, DICK, DUCK DICK...
HE'S DICK DICK...
CRACK!
DUCK DICK?
WELL, THERE GOES ANOTHER ONE!!
I HATE IT WHEN THEY GET HIS NAME WRONG!
ME, TOO!
YOU KNOW, I RATHER THINK RICHARD WOULD LIKE THE WAY WE HANDLED TH

pals no.12

Love Emilin's

the END

BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

012

WHAT'S THAT YOU'RE WRITING, BONNIE?
OH, I'M WRITING A BOOK. ITS SURE TO BE A MUCH QUOTED REFERENCE WORK WHICH I'M SUPRISED HASN'T BEEN COMPILED BEFORE!
WHAT'S IT CALLED?

I HAVE AN IDEA! LETS BOTH DO IT THIS TIME!
OBOY! THIS IS MY FAVORITE PART IN THIS WHOLE COMIC STRIP!
I'M A BIG FAN OF THESE FULL-TILT ADVENTURES, AREN'T YOU?
TILT
TILT

©1980 CHUCK FIALA

but a job nonetheless. Four years of drawing instructional gag cartoons for the Army had dulled his ability to concentrate on intense, moody narratives, and even more tellingly, his first taste of the real world, the world beyond the drawing board, had caused him to lose his boyish enthusiasm for heroic escape fiction. Popular taste had changed too. In response to suggestions from the editors who subscribed to the feature, he began to emphasize humor instead of dramatic adventure. Thus, the SPIRIT stories of early 1946 have a certain lightweight feel, a lack of emotional depth not evident in Will's scripts before or after this period.

To make matters worse, Eisner soon hired a second assistant, John Spranger, to pencil the artwork over his scripted breakdowns. He would then ink the stories, changing Spranger's pencils to suit him as he went along. It must be understood that Will is one of the loosest pencillers in the business and actually "draws" with his brush and pen, using only roughly scribbled forms as a guide. Even so, Spranger's pencils couldn't be completely ignored, particularly when it came to camera angles and general panel composition. Not satisfied with the results of these collaborations, Will went back to penciling and let Spranger ink. But this was no better because Spranger couldn't follow Will's sketchy pencils at all, so he'd make up his own and in the end the pages would have to be covered with pasteovers before Eisner was satisfied.

It was a creative dead-end for both men, but they persisted in the relationship for over a year. The major problem, at least aesthetically, was that Spranger, like Lou Fine before him, failed to recognize that Eisner's unique blend of drama and comedy requires much more of the artist than superficial anatomical distortions. Whereas Fine had given all his "humorous" characters fat asses and skinny necks, Spranger went in for short stubby legs and baggy, ill-fitting clothes. The result was to remove all credibility from the strip, destroying that finely honed visual ambiguity Eisner had so painstakingly developed over the years, an ambiguity which leaves the reader in constant doubt as to whether the story being told is tragedy or comedy -- and thus, by indirection, casts a similarly ambiguous light on life in general, beyond the confines of the four-color page.

Very few of these early 1946 stories have been reprinted, in part because much of the original artwork is lost and there are no known stats or proofs. This is unfortunate because on Will's return to the feature, he wrote and illustrated a series of stories which serve to re-introduce many of the regular pre-war characters who had languished in limbo during his absence. The best of these is the January 6, 1946 introduction of Hildie, a war orphan from Germany, and the subsequent revelation on January 20, 1946 that she is the long-lost Silk Satin's long-lost daughter. Other tales in this vein include the return (and rapid end) of such 1942 villains as The Squid, Mr. Hush, Goopleclutch and Mickleholler, The Fly and Mr. Dusk. Not content to merely recycle old characters, Will also developed many new ones during 1946 and several of them, such as P'Gell, The Octopus and Mr. Carrion, continued to appear until the end of the series.

THE "CLASSIC" SPIRIT

By fall, Bob Palmer left the shop to freelance, eventually surfacing at Atlas in the '50s doing war comics, and Will hired a new assistant named Jules Feiffer. Feiffer was 19 years old, worked for next to nothing and proved to be a terrible artist, albeit a brilliant writer. It took a while for this to become apparent, however, and in his first year with Eisner, Feiffer was fired and hired twice and never did anything more creative than black in backgrounds, erase papers and sign Will's name on the splash. Meanwhile, John Spranger had also departed and another backgrounder, Jerry Grandenetti, took his place. Grandenetti was hired on the strength of his previous work as an architectural renderer and his primary function in those days was to fill out Eisner's roughly indicated buildings, walls and stair-

It wasn't until the spring of 1947 that the last member of the "Classic" SPIRIT crew was added -- the incomparable letterer, Abe Kanegson. Kanegson and Feiffer became fast friends and once again the shop had that certain magic feel which only comes when a group of people enjoy each other's company as much as they enjoy working together. Other freelancers came and went during this period, most notable among them Andre LeBlanc, Marilyn Mercer and Manny Stallman, but it was Abe, Jules and Jerry who provided the core around which Eisner built his greatest post-war efforts. In addition to lettering, Kanegson was a folk singer and he often brought his guitar to work with him. The stutter which hampered his speech disappeared when he sang and his music gave the studio the air of a coffee house in the Village.

Feiffer, ten years younger than Eisner, had been an avid SPIRIT fan in his childhood and he was dissatisfied with the "lighter" quality of Will's current work. He spent hours at a time talking to Will about the artistic and literary potential of comics and Eisner, who, like most creative people, does his best when he knows he has a perceptive audience, began to loosen up again. In short order he had regained his erstwhile enthusiasm for the medium and the character. Once more he took on all of the pencilling and most of the inking chores, as well as entering into the most fertile scripting phase of his career. It was during this time that Will developed his unmatched ability to plot a fully-fleshed and multi-level story in 45 to 60 panels, a feat which few of today's scripters can comprehend much less emulate. Despite their brevity, these stories were not simple plot-exercises -- far from it, in fact. Never one to tell a simple tale of crime and punishment when a more complex one could be arranged, Will, like Raymond Chandler before him, began to treat the conventionalized violence which permeates the heroic-detective genre as an unstated metaphor, an externalization of those dangerous and isolated territories which lie more truly within the human mind than in shadowed alleyways or sinister-romantic sewers.

Although humor, or more particularly, parody, continued to play a strong part in the series, the post-war SPIRIT is both aesthetically and metaphysically darker than its pre-war counterpart. In place of the surreal perspectives and showy feathering of the early days, Eisner now emphasized inky blacks relieved by harsh spotlights. In place of stalwart heroism, he spoke a complex language of tongue-in-cheek existentialism which veered wildly from the suicidely cynical to the cloyingly sentimental, with scarcely any pause for breath between the two extremes.

Technically, there are several elements which set the SPIRIT of 1947-49 apart from other periods. The most important of these, speaking in a purely literary way, is Eisner's development of a unique form of two-part story each segment of which can be read without reference to the other, but which taken together form a coherent whole whose sum is greater than its parts. Typically, the first chapter is dramatic or even tragic, while the second utilizes the same characters in a more humorous light, but this is by no means a standardized formula. Interestingly, this technique, suggestive as it does the waywardness of real life, demolishes Eisner's ability to fall back on one of the most beloved and abused continuity devices in comics -- the recurrent villain whose primary criminal motivation, whatever it may once have been, is ultimately subsumed by a periodic desire for revenge against the protagonist. With the exception of the broadly satirical Octopus and Mr. Carrion, The Spirit has no long-standing "foes" after the manner of a Superman or Fantastic Four. Instead, he must contend against a never-ending succession of corrupt politicians, shady ca

April 13, 1947. ESCAPE. Script and art by Will Eisner, lettering by Martin DeMuth. "Classic" Eisner, displaying many of his favorite visual trademarks (chiaroscuro, overhead angle shot, borderless panels, cigarette smoke and torn paper blowing in the wind) all used here to establish a framework for some deeply fatalistic philosophy, which in turn is handled as the set-up for a joke.

May 20, 1951. THE SEVENTH HUSBAND. Script by Jules Feiffer and Will Eisner, art by Eisner with Jerry Grandenetti backrounds, lettering by Ben Oda[?]. This is a good example of Eisner's last work on the series, when he was inking at breakneck speed over his own rough layouts. Note the figure in panel two -- it is treated as an ink sketch rather than a finished rendering. The overly literal-minded backgrounds by Grandenetti seem to work against Eisner's loose figure drawing, especially in the last two panels.

tractors, psychopathic murderers, small time hoods and racketeers, con-men, stoolies, thugs and grifters, thieves and crooked fight promoters, gunmen and their molls. Eisner's Central City is, in the words of Albert Camus, a place where "crime constantly monopolizes the headlines, but the criminal appears only fugitively, to be replaced at once." This abandonment of the revengeful recurrent villain may have diminished the SPIRIT's appeal with a certain audience but it definitely frees the series from the rigid predictability of the average heroic adventure comic book and thereby brings it that much closer to the realm of "Literature."

Visually, the most obvious and celebrated characteristic of the post-war SPIRIT is its lavish use of what I can only refer to in a loving way as "Cheap Will Eisner Special Effects." These beautiful eccentricities of stage design and lighting form the basis for much of the shallow fannish admiration of the SPIRIT, and far be it for me to denigrate them in any way -- but the reader who can't see beyond the barrage of torn-papers-in-the-rain-at-the-waterfront-under-a-street-lamp is missing something very important. Special effects may enhance the moodiness and intensity with which a story is told, but all the looming shadows cast by a roomful of barred windows can't make a good story out of a bad one and all the dripping faucets in the world can't disguise an author's mental vacuity or falseness of purpose. The wonderful thing about The SPIRIT is that beneath the brilliant and endlessly fascinating facade of garbage cans, fogs, twisted staircases, cigarette smoke, overhead lights, and litter-strewn gutters, beneath even the deeper structural layers of near faultless plotting, page layout, panel composition and dialogue -- there, somewhere at the center (but never, never at the "point") of each story is a core of emotional and psychological truth. The SPIRIT. Claude Chabrol was speaking about motion pictures, but his words are equally applicable to comics: "No matter how much a scenarist or director may seek to distract, a thriller must be profound, because it speaks of life and death."

(SPIRIT stories from this era have been extensively reprinted by Harvey, Warren and Kitchen Sink -- and the reprints continue to this day. Virtually every serious fan of comic book art is familiar with the series, but if anyone in the audience needs a refresher course or simply wants to read some of the best comics ever published, just send $7.00 for a one-year subscription to P. O. Box 7, Princeton, WI 54968 and tell 'em Sand Saref sent you. End of plug.)

JULES FEIFFER AND THE GHOSTING OF THE SPIRIT

By the summer of 1949, Jules Feiffer had not only become the chief colorist on the feature, he had also begun to write some SPIRIT scripts. The first story he really sank his teeth into was "Young Doctor Ebony" (May 29, 1949) and in a curiously defensive gesture, Eisner appended this little clipped-on-comment to the splash page: "We regret to announce that Mr. Eisner is sick this week. So, at great expense, we have obtained the services of Alonzo Hack for the writing of this story." Feiffer's early scripts were heavily rewritten by Eisner, who, as has been noted, was no mean editor in addition to his other talents. In order to inculcate Jules with his personal approach to plotting, he set Feiffer the task of rewriting old

pre-war SPIRIT episodes, to which he would then supply new art. These "refried" plots are sometimes literal, word-for-word copies of their earlier incarnations with only the names changed (and one page deleted because the post-war stories were seven pages long whereas pre-war ones had eight pages). An example of this sort of thing is "Baxter's Perfect Crime" (January 5, 1947, reprinted in the current issue of Kitchen's SPIRIT magazine, No. 22), which is essentially identical with the April 13, 1941 "Croaky Andrews' Perfect Crime." After awhile, the refried plots began to deviate considerably from their precursors and often the entire thrust of the story would be changed. For example, the Eisner-scripted "Jewel of Death" (aka "The Spirit in Damascus," July 20, 1941) tells the tale of an ex-patriot American named Dr. Gregg and his fatal marriage to Sheik Ali Bey's daughter, the beautiful dancer Sheliah, who wears The Jewel of Immortality on her forehead -- and this is only the subplot in a tale which basically revolves around the criminal Sand Saref's attempts to swindle the old sheik out of his oil lands. Feiffer then parlays this episode into a seven-part epic in which The Spirit, trying to return the Jewel to the Central City Museum, is stranded on a desert island with Sand and the notorious Mr. Carrion. This story provides one key in identifying Feiffer's work on The SPIRIT. It was he who wrote all of the multi-part "exotic Locale" adventures from late 1949 through mid-1951.

Each of these extended series contained at least one "Meanwhile, back in Central City" episode in which The Spirit didn't appear at all or at most made a one-panel cameo appearance. The really odd part about this is that many years later, Feiffer himself, in his book "The Great Comic Book Heroes" (Dial Press, 1965), reprinted the original "Jewel of Death" section, and then, without ever mentioning that he had scripted the feature at all, proceeded to rabidly denounce those late post-war episodes in which The Spirit "became a figurehead, the chairman of the board, presiding over eight pages of other people's stories. An inessential do-gooder, doing a walk-on on page eight (sic) to tie up loose strings. A masked Mary Worth." The outrageous irony of this critique lies in the fact that after the war, page eight of the SPIRIT SECTION was NEVER done by Will Eisner, and by October, 1949 the story on page eight was CLIFFORD, a funny-kid gag strip written and illustrated by... Jules Feiffer! And so, Feiffer tells us, indirectly and perhaps unconsciously, that he (who wrote virtually all of those extended plotlines) is in part responsible for that which he regrets most -- that by late 1950 The Spirit was in danger of becoming little more than a walk-on character in his own feature.

I think that what Feiffer really meant by his outburst, but may have been unable to articulate out of love or loyalty to Will, is that eventually it was EISNER, not The Spirit, who became a "figurehead, the chairman of the board, presiding over eight pages of other people's stories" -- the other people in question being Jules Feiffer, Jerry Grandenetti, Jim Dixon, Al Wenzel, Klaus Nordling, Gene Bibrew and Wally Wood.

Eisner had always been a businessman as well as an artist and writer. His successful partnerships with Jerry Iger and later with Busy Arnold proved that he was one of the best editors in the field and a constant wellspring of new creative ideas. His experiences with the Army, where he had pioneered the use of educational comics, left him eager for more avenues of expression (and sources of income) than mere "entertainment comics" could offer. He had always sought to gain a wider acceptance for comics and as far back as October 13, 1941 had gone on record to this effect in a newspaper interview in which he said two very interesting things -- first that "the comic strip is... in reality, an illustrated novel... and eventually and inevitably... will be a legitimate medium for the best of writers and artists" and secondly that "someday... the comic strip technique will even find a place in the schools." By late 1949 it was this latter idea which was foremost in Eisner's mind. Leaving most of the scripting chores to the rapidly maturing Feiffer and limiting himself to pencilling and inking only the figures while Jerry Grandenetti took up the slack, Will began to ease his way out of The SPIRIT and into such educational comics as A MEDAL FOR BOWSER (an eight-page comic book tract in favor of legalized vivisection, sponsored by the AMA) and WAITING ROOM WILLIE (a sixteen page AMA tract against socialized medicine). His new company, American Visuals, prospered. Under his direction the studio turned out a variety of comics -- from DAREDEVIL DAVEY (Klaus Nordling's pro-fluoridation tract for the ADA) to THE STORY OF GEORGE P. MAHONEY (a campaign propaganda piece) and the charming BALTIMORE COLTS OF 1950 (with Eisner cover, Grandenetti introduction and grease pencil sketches of the Colts football team by a freelance sports cartoonist named Hailer).

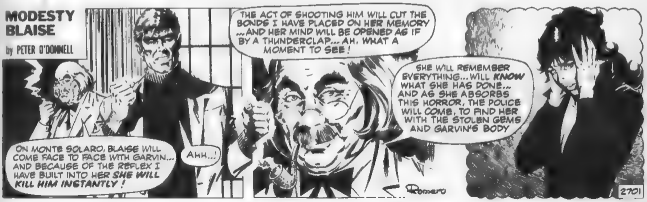
Meanwhile, back in Central City, things weren't looking so good. With Eisner working under tight deadlines on a number of projects, Feiffer began to script those "walk-on" stories he was later to decry, in part to save Will the trouble of inking so many Spirit figures. Eisner really tried to keep it all together, that much is evident, but in order to fulfill all his commitments he really had to strain to the breaking point his tremendous ability to draw with a brush over pencils so rushed they could hardly be classified as anything more than rough layouts. By late 1950, The SPIRIT had a raw look about it -- the Grandenetti backgrounds were often more finished off than Eisner's figures. But even at his hastiest, Will would always take time to rewrite weak stories or put that extra half-hour into a panel containing a beautiful woman. And every few weeks, when he found the time, he'd turn out a knockout job reminiscent of the classic 1947-49 days. But the end was in sight. In June, Will was married to Ann Weingarten, a marriage which abides to this day. Happiness does things to cartoonists: the lonely nights in the studio came to an abrupt end. Then, the Korean War arrived, taking with it both Jules Feiffer and Abe Kanegson. Feiffer resumed scripting (by mail after his basic training was completed, but Kanegson, the most innovative letterer in comics, the folk-singer enigma vanished without a trace, leaving only a few cryptic notes behind to show where he had been. ("Ed -- drop this onto the blue plate only. -- call me if you have trouble -- Abe.")

When Jules was drafted, Klaus Nordling took up the scripting of the series right in the middle of one of Feiffer's typical multi-part exotic locale plotlines. This particular one, set in China and deliberately modeled on Caniff's TERRY AND THE PIRATES of yesteryear gone by, contained some of the last SPIRIT art actually produced by Eisner. Around this time, a new inker named Jim Dixon was hired and Jerry Grandenetti was promoted to pencilling everything but the figures of the major recurring characters. Dixon was the only assistant other than Lou Fine to ever sneak his name into the strip. His usual practice was to put the initials J.D. on the back of the book or on a poster, but on April 8, 1951 he managed to slip "Jarl Petrie Dixon Esquire, Inker Terrific" on the splash page of a story entitled "Walk along Haggerty" -- as well as insertions parts of the names of Sam Schwartz and Chris Christiansen, the letterer and production manager for American Visuals of which The SPIRIT Section had become but a small part.

Feiffer returned to scripting in the spring of 1951, and Will put together a few more really well-drawn episodes ("Heat," published July 7, 1951, being the best of these) but that was the final gasp and he soon quit the strip entirely. His last work appeared on August 12, 1951.

Why did Will drop the feature? The answer is as complex as the man himself. Boredom. Money. Marriage. All these and more. The direct impetus was supplied by the U.S. Army. After some doubts about the value of comics as a teaching tool, they had finally given

MODESTY BLAISE
by Peter O'Donnell & Enrique Romero


MODESTY BLAISE
by PETER O'DONNELL
ON MONTE SOLARO, BLAISE WILL COME FACE TO FACE WITH GARVIN... AND BECAUSE OF THE 999-BY I HAVE BUILT INTO HER SHE WILL KILL HIM INSTANTLY!
AHH...
THE ACT OF SHOOTING HIM WILL CUT THE BONDS I HAVE PLACED ON HER MEMORY ...AND HER MIND WILL BE OPENED AS IF BY A THUNDERCLAP...AH, WHAT A MOMENT TO SEE!
SHE WILL REMEMBER EVERYTHING...WILL KNOW WHAT SHE HAS DONE... AND AS SHE ABSORBS THIS HORROR, THE POLICE WILL COME, TO FIND HER WITH THE STOLEN GEMS AND GARVIN'S BODY
2701

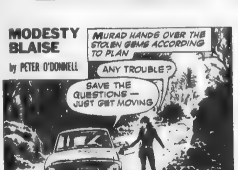
MODESTY BLAISE
by PETER O'DONNELL
I GIVE YOU A REVENGE FIT FOR A PARANOIAC, MY FRIEND—BLAISE BEHIND BARS FOR LIFE, KNOWING THAT GARVIN DIED BY HER HAND!
HE IS DEAD?
YOU SAW ME PUT A BULLET IN HIS HEAD— YOU IMAGINE HE IS PRETENDING?
IN THE HOUSE OF OCTAVIAN VASSY, DEALER IN PRECIOUS STONES...
STOP ASKING STUPID QUESTIONS AND GET THE BARB COIN—I HAVE TO PASS THE GEMS TO BLAISE WITHIN AN HOUR
2702

MODESTY BLAISE
by PETER O'DONNELL
AT THE FOOT OF THE CHAIR-LIFT
GOOD EVENING, VARCHI. MY UNINTELLIGENT LITTLE FRIEND— YOU ARE IN CHARGE HERE FOR THE NIGHT?
I AM AN ENGINEER SENT TO CARRY OUT SAFETY TESTS. GO MURAD TELLS ME— IT IS ALL NICELY ARRANGED
BUT I DID NOT EXPECT TO SEE YOU HERE, DR. BAUM
I AM A CREATIVE ARTIST, VARCHI... I HAVE COMPOSED A HAPPENING FOR TONIGHT, A MOST AMUSING MURDER, AND I WISH TO SEE IT TAKE PLACE
2703

MODESTY BLAISE
by PETER O'DONNELL
WILLIE GARVIN CLIMBS THE WINDING TRACK UP MONTE SOLARO FOR HIS RENDEZVOUS WITH SABINA
HMPH! ANY TIME AFTER MIDNIGHT, SHE SAID... COULD MEAN A LONG WAIT
CHAIR-LIFT'S WORKING... FUNNY
FUNNY BUSINESS ALL ROUND... THERE'S A GOOD CHANCE SHE'S GETTING ME UP FOR TROUBLE, BUT I GOT TO PLAY ALONG... SHE'S MY ONLY WAY TO THE PRINCESS
2704

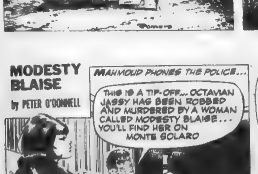
The Menomonee Falls Gazette

MODESTY BLAISE
by PETER O'DONNELL



AND IN MAHMOUD'S HOUSE...
MURAD SENT ME TO REPORT— IT GOES WELL, AND SHE IS ON HER WAY TO THE CHAIR-LIFT NOW
TIME TO CALL THE POLICE...
2705

MODESTY BLAISE
by PETER O'DONNELL


MAHMOUD PHONES THE POLICE...
THIS IS A TIP-OFF... OCTAVIAN JASBY HAS BEEN ROBBED AND MURDERED BY A WOMAN CALLED MODESTY BLAISE... YOU'LL FIND HER ON MONTE SOLARO

POLICE H.Q. CAPRI HAVE UNEXPECTED VISITORS—VINIZZI OF INTERPOL, SIR GERALD TARRANT, AND MAUDE TILLER
PERHAPS THIS TIP-OFF HAS SOME BEARING ON YOUR INQUIRY, SIGNORE... IT CAME IN A FEW MOMENTS AGO
2706

MODESTY BLAISE
by PETER O'DONNELL

IT SEEMS WILLIE WAS RIGHT ABOUT MODESTY... SHE IS ALIVE
YOU DID WELL TO CALL ME FROM ROME, MAUDE
YES SIR, THANK YOU, BUT I'M SURE WILLIE'S WALKING INTO A TRAP

SHE MAY BE RIGHT, SIR GERALD... AND MODESTY IS BEING FRAMED FOR MURDER— HAVE THE JASBY HOUSE CHECKED, SERGEANT. I'M AFRAID YOU'LL FIND A KILLING

THIS MAN, MAHMOUD'S BEHIND IT. HE'S OUT FOR REVENGE. WILLIE TOLD ME— AND THE GIRL WE PICKED UP, SELINA, I'M SURE SHE'S DOUBLE-CROSSING WILLIE— CAN WE PLEASE DO SOMETHING!
2707

MODESTY BLAISE
by PETER O'DONNELL

MODESTY'S MUCH TOO SMART TO LET MAHMOUD FRAME HER...
SELINA SAID SHE'D LOST HER MEMORY— AND IF THAT'S TRUE SHE COULD BE CONNED INTO ANYTHING, SIR

AND I DON'T WANT TO BE INSUBORDINATE, BUT THE SOONER YOU GET OFF YOUR BUTT THE SOONER WE'LL KNOW ALL THE ANSWERS, SIR!
GOOD LORD, THE GIRL'S IN LOVE...
2708

YUK, YUK, PHIL... JUST BY GETTING OUT OF JAIL YOU COLD CAVED 'EM! NEVER HAD TO DO SO MUCH PREMISING TO LURE A MAN!
YOU'RE LOSING YOUR TOUCH, MUCH NO BETTER!
NOW, AN OLD JOKE YOU KNOW WHEN
HMMPH! NEVER NO
PANCAKE MAKE-UP
PLEASE!
DAH-LIN!
AND THERE WE'LL BE LIVING COLD COUNT THEM THRONE
I'VE HAD ENOUGH OF THIS!
HA HA HA HA HA!
DOLAN, YOU ARE SETTING THE HUNG-CHEEST PUNISHMENT KNOWN TO CIVILIZED MAN!
ONE OF THESE DAYS I'M GOING TO LAND THE BIG FISH... OCTOPUS!

WE'VE GOT ALL OUR BOOKKEEPING UP TO UNLOAD!
YOU UNLOAD IT! I'M GOING ON THE WILLIES!
IT'S SO QUIET! I'M GOING CRAZY! THERE WAS A NOISE AGAIN!
Take it Dell, captain of the ship... stiff, unconquerable...
WHAT, THEY'RE STOPPED
DO YOU THINK WE CAN HANDLE THEM, PROFESSOR? I'M NOT SURE!
You talk calmly to the card- explaining the card- leave- These are not criminals. These are frightened men.
THEY'VE GOT A CERTAIN AMOUNT OF MONEY... OH, I DON'T KNOW IT IS A TANG THAT I'M GOING TO BE DONE!
THEN WELL JUST LET THEM GET OUT OF HERE...
WELL?
HE'S RIGHT, SURE!
IS'S GET TO WORK AND AVOID AROUND!
YEAH!

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November 25, 1951. THE 'I HATE THE SPIRIT BECAUSE' CONTEST. Script by Jules Feiffer, art by Jerry Grandenetti and Jim Dixon, lettering by Ben Oda [?]. This art is easy to identify by The Spirit's quaint hat, his characteristic cheek-crease (seen in panels 4 and 5 and 7-9) and the geometry of P'Gell's face in panel 6. Occasional panels from this period will vary from the style shown here, but they can all be attributed to swipes of earlier Eisner art.

August 3, 1952. MISSION... THE MOON. Script by Jules Feiffer, art by Wally Wood, lettering by Sam Schwartz [?]. Wood's Outer Space art is distinguished by controlled linework, crisp chiaroscuro and elaborate use of craftint paper and zipatone. Feiffer's script, written in the second person, is a delicate parody of the standard EC conventions of the day.

official approval to Will's innovative monthly illustrated magazine on preventive maintenance. PS, as it was called, required many spot illos and a complete JOE DOPE comic strip every month -- and to ensure the utmost relevance and accuracy, the government supplied Will with free transportation all over the globe to observe G.I.s in action and talk to them about their tanks, guns and jeeps. He was accorded the courtesies due a Brigadier General. He jumped at the offer.

Meanwhile, back in Central City, it was all over but the shouting. Feiffer's scripts couldn't liven up the uninspired (one is tempted to say incompetent) art of Grandenetti, Dixon, Wenzel and others mercifully unknown. After awhile he didn't even try anymore. He just wrote them and turned them in. It was a job. The feature lost papers. Toward the end only the Baltimore SUN, the Newark STAR-LEDGER and a handful of small papers were carrying it. It would probably have succumbed in time anyway due to the increased costs of newspaper inserts, but that last year was a real horror show.

OUTER SPACE

Then somehow, right there at the bottom of the barrel, Will's sense of pride was piqued. Perhaps he had a recrudescence of his old love for the character of Denny Colt. More likely, he didn't want the failure of a cancelled strip on his otherwise spotless escutcheon. In any case, he made a very strange attempt to salvage what was left of the feature by converting it, over the course of a few weeks, from a detective-adventure series into a science-fiction epic entitled OUTER SPACE STARRING DENNY COLT ALIAS THE SPIRIT. The conversion process was accomplished with typical Eisnerian wit and deftness. On the last page pf a rather boring baseball story ("Rube Potter," June 29, 1952) there is a "public service" announcement in the form of a fake newspaper clipping accompanied by a craftint "halftone" by Wally Wood, in which it is claimed that Professor Hartly Skol has sent fourteen rockets full of "simodata recorders, video solar equipment and automatic cameras" to the moon and is even now "preparing to launch the first rocket bearing live animals." Two weeks later, on the last page of an equally boring boxing story ("Matt Slugg," July 13, 1952) three fake clippings, again illustrated with a craftint "halftone" by Wood, tell of an injunction obtained by the Animal Protective and Anti-Vivisection League restraining Professor Skol from his experiments, the overruling of the injunction by Magistrate Irwin Dowell and the successful launching of Skol's rocketful of animals.

The July 20, 1952 story was devoted to a strange series of fantasies in which Eisner, prompted by his editor, imagines what life would be like for The Spirit if he married Sand Saref, P'Gell or Ellen Dolan. This is the only story, incidentally, into which Feiffer inserted his own name -- on their wedding night, P'Gell enrages the Spirit by promising Jules a date in a week or two. In any case, the story ends when the editor calls back and tells Eisner not to marry The Spirit off, but instead to get in on "a new trend" of outer space adventures. As before, page seven is devoted to newspaper clippings; the rocket full of animals returns from the moon safely, a "photo" of Prof. Skol (by Wood) is shown, Skol announces that the first rocket bearing

humans will be launched in late July, ten convicts are accepted as "space legion" volunteers and The Spirit is asked to lead the expedition. "Crimefighter still undecided" reads the last line of text.

Finally, on July 27, 1952, the new series debuted. Professor Skol himself enters the strip in person to ask The Spirit to command the space legion. He accepts, and the rocket is launched. The story was illustrated entirely by Wally Wood and scripted by Jules Feiffer -- and both are credited on the splash page. The artwork is stunning in its own right, perhaps the most beautiful pages in Wally Wood's career, and doubly impressive coming after the long slow slide into mediocrity which the feature had endured over the course of the preceeding year. Not as much can be said for Feiffer's plot or script, unfortunately. He hated science fiction (his own "Captain Isotope" of January 27, 1952 was designed to let Will know how reluctant he was to change the format of the series) and soon the feature was cut back to a mere four pages, leaving him almost no scope to develop the meagre plot he was working on. (For the curious, the three remaining pages were given over to reprints of Feiffer, Eisner and Tex Blaisdell's "Rube Rookie" from BASEBALL COMICS Number 1, 1948.) In any case, Wood's OUTER SPACE art was too innovative for most of the editors, who had subscribed, after all, to a detective feature and weren't ready for men on the moon. (DICK TRACY did it later, but not better -- but that's another story.) So once again, after an absence of a year, Will took a hand in the art. The last few episodes contain some interesting pastiches of Wood's outer space continuity and Eisner's "meanwhile, back in Central City" plotlines. But even that didn't continue long and Wood soon departed, leaving Will to pull the series back to Earth, where the Spirit became a UFO investigator until October 5, 1952 when the feature ended abruptly and forever, right in the middle of both SPIRIT and RUBE ROOKIE continuity. Scripted layouts for a couple more stories and the typescript for a third exist in Will Eisner's vault -- but it is highly unlikely that they'll ever be finished at this late date. And so The SPIRIT ended, not with a bang... but not quite with a whimper either. More like a squeak.

EISNER AFTER THE SPIRIT

Of course, Will Eisner went on with his life and his cartooning after The SPIRIT folded. He devoted most of the '50s to PS Magazine, branching out in the late 1960s with a series of humor books, the GLEEFUL GUIDES. (He did a spin-off panel for the Register and Tribune Syndicate in the mid-'70s called ODD FACTS.) His staff continued to produce educational graphics, such as safety posters for the Can Manufacturer's Institute (Nordling worked on these) and a series of job information pamphlets for the Department of Labor. Business claimed most of Will's attention for two decades, much to the consternation of his purist fans. When Jules Feiffer saw a copy of Eisner's Army textbook on combat weapons, he wistfully told Will that it just didn't look right to see the name "Will Eisner" set in type on the title page. "At least you could have hand-lettered it, for old time's sake," he said.

If Will had continued as a business man, his reputation as a master cartoonist would have remained intact. The purist fans might have shaken their heads when his name came up -- "Ah yes, Eisner, sad case, that... hasn't drawn a story in thirty years... sad, sad..." -- but The SPIRIT would have ensured his enduring fame. Fortunately, for the aesthetes in the audiences, however, the same tide that carried him away from us brought him back again, only a little worse for wear. Perhaps he remembered those prophetic words he'd told a reporter in 1941 and decided to make good his prediction that "the comic strip is, in reality, an illustrated novel... a legitimate medium for the best of writers and artists." Perhaps he'd made enough money to satisfy the Horatio Alger in him. Perhaps artistic genes can only lay dormant for so long before they must have an outlet. Perhaps the old tap dancer wanted to do one more turn on stage before that final curtain. Who knows? For any of these reasons or for none of them, Will Eisner has once again returned to cartooning. His graphic novel, A CONTRACT WITH GOD, is a brilliant tour de force, both artistically and philosophically. He is working on another book in the same vein as of this writing, as well as producing the more purely "entertaining" comic book novel LIFE ON ANOTHER PLANET, currently running in Kitchen Sink's SPIRIT Magazine. And in addition to painting the covers for SPIRIT reprints, he also finds time to teach a weekly class in cartooning at the School of Visual Arts in New York City and turn out quite a lot of commercial work, ranging from Dannon Yogurt calorie counter recipe books to Tennis calendars and exercise manuals.

THE SPIRIT IN REPRINTS

This history of The SPIRIT would not be complete without some mention of the many reprints that the feature has undergone. A complete checklist (by yours truly) is currently running in Kitchen's SPIRIT, but briefly, here is an overview of the subject:

Beginning in 1942, Quality Comics ran reprints of The SPIRIT in POLICE COMICS (#11-88,90,92, 94-102), MODERN COMICS (#102), and 22 issues of THE SPIRIT (the first three of which were printed by Vital Comics to take advantage of their wartime paper allotment), as well as distributing the odd THREE COMICS MAGAZINE (#1-4[?]) and SPIRITMAN (#2 only[?]) both of which consisted of bound overruns of SPIRIT SECTIONs from Greater Buffalo Press (where Quality publisher Busy Arnold had once been a vice-president), a relationship that ended in mid-1950. From 1952 to 1954, SPIRIT reprints (#1-5) were printed by Fiction House, from which time the SPIRIT lay dormant until January 9, 1966 when a new and apocryphal five-page SPIRIT episode appeared in the New York Herald Tribune's NEW YORK MAGAZI This was followed by two Harvey Giant reprints in 1966-67, each of which contained one new seven-page SPIRIT story by Eisner and Chuck Kramer, Will's longtime assistant on PS Magazine. Then came Dave Gibson's four 1972-73 black and white halfton SPIRIT BAG reprints of pre-war episodes, Kitchen Sink's two "underground" black and white reprints (each with four new pages by Eisner), reprints of the DAILY SPIRIT by Ed Aprill, The Menomonee Falls GAZETTE (#95-212), Ken Pierce Funny Paper Press and the Real Free Press in Amsterdam; Tabloid Press's 197 all-new full color five-page story; Warren's sixteen SPIRIT Magazines (bl and white with one color story per issu in #1-10), full color reprints in EERIE #54 and 55; the Warren SPIRIT SPECIA (rebinding the color sections from the SPIRIT Magazine #1, 3-9 and the two EERIEs); black and white reprints in th British COMIC MEDIA #10 and 11; an finally, Kitchen Sink's current black and white SPIRIT Magazine, which co tinued its numbering where Warren le off and is now up to issue #22. These are only the major English language reprints of course; the feature has also appeared in Sweden, Germany, Italy Brazil, Holland, Mexico, France and Spain, usually in anthology-type com magazines featuring a wide variety o dramatic and humorous strips. In addto these reprints, Eisner SPIRIT art ha appeared in such diverse places as th cover of an underground comic (SNA #3), the centerspread in a science fi tion magazine (COSMOS #2), a coll fanzine (GAMUT, 1976), an issue of VAMPIRELLA (#50) as well as a SPIR Coloring Book, a portfolio, and a co ple of posters.

So much for history. Next time we'll get down to the real subject of these essays -- the SPIRIT of The SPI

[Continued on page 46]

SUPERMAN by Siegel & Shuster

THAT VOLCANO TREATMENT DID IT! WHAT A RELIEF TO BE RID OF THOSE INVISIBLE OGIES!
AND YET- PERHAPS I WAS UNNECESSARILY HARSH. THEY WERE FRIENDLY LITTLE CHAPS- EVEN IF I COULDN'T SEE THEM...
STILL, THEY WERE INTERFERING WITH MY ACTIVITIES AS SUPERMAN- AND THAT'S REASON ENOUGH FOR TAKING STERN MEASURES TO BE RID OF THEM!
BUT AS THE MAN OF STEEL LANDS IN THE APARTMENT OF HIS ALTER EGO, CLARK KENT...
HOME AGAIN- BOY, DID WE HAVE A TIME!
OHOH!!
HEY, SUPERMAN- WHEN DO WE DO IT AGAIN?

WHAT'S THE MATTER, SUPERMAN?
ARE YOU UNHAPPY?
WHY DON'T YOU JUST LEAVE ME ALONE?
(-WHATTL I DO?! I HAVE TO GET TO THE PLANET AS CLARK KENT- BUT THESE OGIES WON'T LEAVE ME LONG ENOUGH TO LET ME MAKE A CHANGE...-)
(-NEED TIME TO FIGURE SOMETHING OUT. MEAN- WHILE, I'LL HAVE TO VISIT THE NEWSPAPER OFFICE AND GIVE SOME EXCUSE FOR CLARK'S ABSENCE-)
WHEE- WE'RE OFF AGAIN!
DARNED IF WE AIN'T!
SHORTLY AFTER...
SUPERMAN! MAYBE YOU CAN TALK TO THE CHIEF. HE JUST FIRED CLARK KENT!
WHAT!?

FIRING CLARK'S THE ONLY WAY I CAN FORCE THAT PRIMA DONNA TO BE HERE WHEN I NEED HIM.
ER- KENT'S NOT TOO WELL... IF I COVER HIS ASSIGNMENT, WILL THAT SQUARE THINGS?
FINE! THEN I GUESS CLARK TOLD YOU WHAT ITS ABOUT. YOU'RE COVERING THE EVENT FROM THE MEN'S ANGLE.
AND I'M DOING THE WOMAN'S ANGLE.
THEN, LET'S GO!
I WISH YOU'D COVER CLARK'S STORIES MORE OFTEN. I LIKE YOUR KIND OF TAXI SERVICE.
WHAT LOVELY HAIR!
WHAT BEAUTIFUL EYES!
SUPERMAN- WHAT'S COME OVER YOU?
LOS- HONEST! I DIDN'T SAY A WORD, IT WAS THOSE CRAZY OGIES.

WHAT DO YOU MEAN, "OGIES?" THE FIRST FLATTERING THING YOU'VE EVER SAID TO ME- AND YOU DIDN'T IT!
WHAT'S THE USE? YOU WON'T BELIEVE ME!
ABSOLUTELY RAVISHING!
MY HEART IS TURNING FLIP-FLOPS!
FOR GOODNESS SAKE- SUPERMAN- I- I'M OVERCOME!
BUT I TELL YOU IT WAS THOSE INVISIBLE OGIES WHO'VE BEEN STICKING TO ME LIKE FLYPAPER LATELY!
"OGIES?" WHY, SUPERMAN- BABY TALK FROM YOU?
MUCH TO MY SURPRISE, YOU CERTAINLY DO HAVE A HEART- AND I LOVE IT!

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The Menomonee Falls Gazette

A KISS ON THE FOREHEAD! HOW SWEET!
WELL-I-IM GLAD YOU-YOU LIKED IT. BUT, SUPERMAN-YOU'RE BLUSHING!
LOIS-L-LOOK-I-I DIDN'T SAY ANY THING! I-I-WELL-THE OGIES DID IT. INVISIBLE LITTLE CREATURES-OH-WHAT'S THE USE!
TEE-HEE-YOU'RE STAMMERING LIKE A SCHOOL-BOY. BUT YOU SHOULDN'T GET FLUSTERED. I-I REALLY LIKED WHAT YOU SAID!
WHY ARE YOU SETTING ME DOWN?
I-I DON'T THINK THERE'S ANY SENSE TRYING TO EXPLAIN, BUT I'VE GOT TO LEAVE YOU. I-I JUST REMEMBERED SOMETHING.
GOODNESS! I NEVER DREAMED HE WAS SO BASHFUL. JUST SHOWS YOU WHAT A GIRL CAN DO IF SHE TAKES A LITTLE INITIATIVE!

ALL THAT STUFF ABOUT LOVELY HAIR AND EYES! I'VE NEVER BEEN SO EMBARRASSED IN MY LIFE! LOIS THOUGHT I SAID THEM! WHY DO YOU TWO INVISIBLE OGIES DO SUCH THINGS?
BUT SHE IS LOVELY, ISN'T SHE?
NO-SHE ISN'T. I MEAN-YES. OH-WHAT OF IT? YOU HAD NO RIGHT TO-
WE COULDN'T HELP IT. SHE WAS NICE. WASN'T SHE, OGY?
I'LL SAY!
I CAN'T STAND IT ANY MORE, EVERYWHERE I GO, YOU TWO HAUNT ME!
DON'T FEEL THAT WAY.
MAYBE A GAME OF CHESS'LL CHEER YOU UP. WANNA PLAY CHESS?
AND SO...
JUST PLAIN CRAZY-BUT I MAY AS WELL GET USED TO IT. THERE'S MY KING'S KNIGHT. WHO'S YOURS?
MMM... PUT MY KING'S BISHOP? PAWN ON BISHOP FIVE...

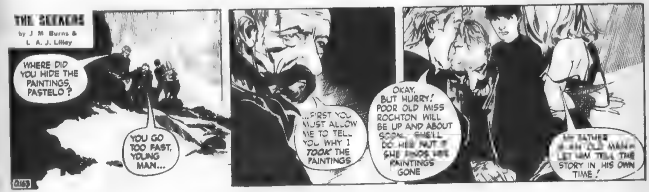
MY ROOK TAKES YOUR KNIGHT. THAT'S MATE.
SUPERMAN-YOU PLAYED A TERRIBLE GAME!
WITH ALL THE TROUBLE YOU INVISIBLE OGIES HAVE CAUSED ME, HOW CAN I CONCENTRATE?
A BAD LOSER ALWAYS MAKES EXCUSES.
(-IF THERE WERE ONLY SOME WAY OF CHANGING TO CLARK KENT WITHOUT THEIR SEEING ME DO IT...MM... MAYBE...-)
WHAT ARE YOU DOING, SUPERMAN?
JUST WATCH THE WALL THERE. YOU'LL SEE...
SEE WHAT?
TWO SUPERMANS!
(-SO FAR, SO GOOD...-)
WHICH IS WHICH?

HEY, SUPERMAN-WHAT ARE YOU DOING WITH THAT LOG?
HE DOESN'T SEEM TO HEAR YOU, OGY.
(-THAT FILM HAS THOSE INVISIBLE OGIES FOOLED! NOW'S MY CHANCE TO SLIP AWAY...-)
OGY-THIS IS A FAKE!
THEN WHERE'S THE REAL SUPERMAN? WE MUSTN'T LET HIM GET AWAY!
THEY'VE CAUGHT ON! HAVE TO HURRY!
HEY-WHO ARE YOU?
HUH-VOICES??? WHERE ARE YOU?
WHERE'S SUPERMAN?

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
I DON'T GET IT... THE PAINTINGS MUST BE HERE!
THEY'RE NOT... I'VE SEARCHED THE CAVE
THE ONLY TIME HE LET PASTELO OUT OF OUR SIGHT WAS FOR ABOUT TWENTY SECONDS WHILE HE WAS GETTING OUT OF ROCHTON HOUSE
THAT'S IT! THE PAINTINGS MUST STILL BE IN THE HOUSE!
IS THAT RIGHT, PASTELO?

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
IT'S GETTING LIGHT NOW — COME OUTSIDE WHERE I CAN SEE YOU
THE PAINTINGS MUST STILL BE IN ROCHTON HOUSE... WHERE DID YOU HIDE THEM?
DON'T TELL THEM, FATHER!
IT'S NO GOOD, CHRISSIE. THEY'LL FIND THEM EASILY ENOUGH NOW THAT THEY KNOW WHERE TO LOOK


THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WHERE DID YOU HIDE THE PAINTINGS, PASTELO?
YOU GO TOO FAST, YOUNG MAN...
FIRST YOU MUST ALLOW ME TO TELL YOU WHY I TOOK THE PAINTINGS
OKAY. BUT HURRY! POOR OLD MISS ROCHTON WILL BE UP AND ABOUT SOON, SHE'LL BE NEED HALF A DOZEN PAINTINGS GONE
LET HIM TELL THE STORY IN HIS OWN TIME.

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WHEN I WAS A YOUNG MAN I ACHIEVED SUDDEN FAME ON THE STRENGTH OF TEN NUDE PAINTINGS WHICH FORMED MISS ROCHTON'S COLLECTION...
...FAME MEANT MUCH WORK, AND FOR YEARS I WORKED LIKE A DOG TO KEEP UP A SUPPLY OF PAINTINGS TO MEET THE DEMAND!
YOU MUST HAVE BEEN A VERY HAPPY MAN
HAPPY? HAPPY? NO, I WAS MISERABLE! I WAS PROSTITUTING MY ART! I WAS PAINTING UTTER RUBBISH!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
MY BEST WORK WAS DONE IN MY LATER PERIOD, AND I MADE UP MY MIND TO BUY BACK EVERY PAINTING I HAD CHURNED OUT FOR THE SO-CALLED 'ART-LOVERS' WHO BLINDED ME TO MY TRUE TALENT
Q165
THAT COULDN'T HAVE BEEN TOO EASY!
IT WAS IMPOSSIBLE!
AGENTS AND SPECULATORS HAD FORCED THE PRICES UP TO SUCH A LEVEL THAT I WAS A PAUPER BEFORE I'D EVEN ACQUIRED ONE TENTH OF MY OUTPUT!

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
Q166
WHAT HAPPENED AFTER YOUR SPENT ALL YOUR MONEY?
WHAT D'YOU THINK HAPPENED? MY FATHER WAS FORCED TO STEAL HIS OWN PAINTINGS!
WHAT HAVE YOU DONE WITH ALL THE PAINTINGS? WHERE DID YOU HIDE THE TEN YOU STOLE FROM MISS ROCHTON?
THEY'RE ALL BACK IN ROCHTON HOUSE
WE GUESSED THAT! BUT WHERE IN ROCHTON HOUSE?

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
Q167
LEAVE MY FATHER ALONE! I'LL TELL YOU WHERE THE PAINTINGS ARE...
...IT'S NEVER USED. NOBODY HAS BEEN IN IT FOR THE PAST THREE YEARS
THEY'RE ALL IN A LITTLE CLOAKROOM OFF THE MAIN GALLERY...
THAT'S ALL I WANTED TO KNOW! SUSANNE - I'LL GO ON AHEAD... YOU CAN BRING THESE TWO ALONG AT YOUR LEISURE!
DRAGGING TWO PEOPLE UP A CLIFF PATH ISN'T MY IDEA OF LEISURE!

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
Q168
THERE'S NO TIME. MISS ROCHTON WILL PROBABLY BE AWAKE SOON...
WHY CAN'T YOU WAIT AND HELP ME BACK WITH VICENSO AND CHRISSIE?
...I WOULDN'T WANT THE POOR OLD SOUL TO HAVE A HEART ATTACK WHEN SHE FINDS THOSE PAINTINGS GONE!
HUH! IT LOOKS AS IF I'LL HAVE A HEART ATTACK GETTING YOU TWO UP THE CLIFF UNLESS YOU'RE PREPARED TO CO-OPERATE
YOU'LL GET NO CO-OPERATION OUT OF ME... YOU BITCH!

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STAR HAWKS
by Ron Goulart & Gil Kane

HOW! FINITY'S BROTHER HAS A TERRIFIC EVIL EYE!
HAVEN'T FELT THIS WOBBLY SINCE THAT JEALOUS HUSBAND USED A NUMROD ON ME OUT ON CALLISTO!
FINITY, ARE YOU ALIVE AND WELL?
BLAM SAKES! THIS IS A MIGHTY STRANGE PLACE TO WAKE UP IN!
WONDER HOW WE GOT HERE. I DON'T...
ZAM! HERE COMES MY ANSWER!
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GLORY BE! THE CREATURE MUSTA SAVED US FROM GETTIN' TOSSED IN THE SWAMP!
YEAH, AND HAULED US TO HIS DEN.
WELL, HE KEPT US FROM DROWNIN' IN OOZE...
...BUT I BET NOW HE'S GONNA USE US FOR SNACKS!
BLAM SAKES. CHAVEZ! HE'S COMIN' RIGHT FOR US!
I CAN...
...HELP YOU.
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The Menomonee Falls Gazette

REX AWAKENS IN THE LAIR OF THE CREATURE...
CHAVEZ, WHAT ARE WE DOING HERE?
BETTER INQUIRE OF OUR HOST.
BLAZES! WHAT IS IT?
BLAM SAKES -HE'S GOTTA BE THE CREATURE!
I WILL NOT... HARM YOU...
...I SENSE... YOU ARE GOOD...
THOUGH I SEEM... A MONSTER...
I WAS ONCE... A MAN...
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HOW LONG HAVE YOU LIVED IN THESE RUINS?
SINCE BEFORE... THEY WERE RUINS.
"I LIVED HERE WHEN THIS WAS A SPLENDID CITY..."
"THEN WAR CAME...WITH RADIATION BOMBS... AND THEN PLAGUE..."
"...EVERYONE DIED."
"EXCEPT ME... THE PLAGUE CHANGED ME... SLOWLY, I UNDERWENT HORRIBLE CHANGES... BECAME HUGE AND DISTORTED."
SO I SURVIVED...
...BUT I BECAME ...THIS.
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STAR HAWKS
by Ron Goulart & Gil Kane

"THE RADIATION, THE DISEASE ...GRADUALLY CHANGED ME..."
"...I BECAME STRONG AND POWERFUL... NEARLY INDESTRUCTIBLE."
AND WHY HAVE YOU BEEN KEEPING AN EYE ON US?
YOU ARE GOOD PEOPLE... THOSE WHO TRIED TO KILL YOU...WERE BAD.
I GOTTA ADMIT PAP HAS A REAL MEAN STREAK.
I CAN GUIDE YOU... TO THE ROBOT YOU SEEK...
...AND SEE YOU COME TO... NO HARM.
WE GRATEFULLY ACCEPT YOUR OFFER.
THEN...WE WILL GO NOW.
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THINK WE CAN TRUST OUR SHAGGY FRIEND TO LEAD US TO THE MISSING ROBOT?
WELL... HE STRIKES ME AS A LOT MORE RELIABLE THAN THE KWARKS.
YONDER IS WHERE HE HIDES...
...AND WAITS.
YOU COVER THE FRONT, REX. WHILST I SLIP AROUND---
SOMETHING FUNNY, CHAVEZ!
DOOR OF THAT HOVEL IS WIDE OPEN!
LOOKS LIKE YARBOR'S HAD PRIOR VISITORS!
YES, AND THEY'VE MADE OFF WITH THE BRAIN!
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The Menomonee Falls Gazette

ZANG! WE TREK ACROSS THE ROUGHEST STRETCH OF REAL ESTATE IN THE KNOWN UNIVERSE...
YEP, AND WHEN WE FIND HIM, THE BRAIN'S GONE!
...LOOKING FOR THIS ROBOT WHO SWIPED RAKER'S BRAIN!
BAD TIMING! WE SHOULD'VE GOT HERE SOONER!
WELL, CHAVEZ, NOW WE HAVE TO FIND OUT WHO BEAT US TO IT!
HAS TO BE THE SAME CHAPS WHO PAID THE KWARKS TO DUNK US IN THE SUMP, REX!
MAYBE FINITY CAN TELL US SOMETHING ABOUT---
HOLD IT! SOMEBODY'S SNEAKING THIS WAY!
SOMEBODY'S DOING A POOR JOB OF CREEPING UP ON US, CHAVEZ.
LET'S SLIP OUT AND GREET 'EM!
PLEASE DON'T LET ANYBODY SHOOT UP YOUR DARLIN' BODY!
THAT'LL BE MY PRIME CONCERN, FINITY.
HOW MANY LOUTS ARE THERE, REX?
JUDGING BY THE SHADOW, ONLY ONE... AND A LITTLE ONE AT THAT.
ZAM! IT'S NONE OTHER THAN SNIFFER!
CRIPES! I'VE TRACKED YOU LOONIES ACROSS SOME BENIGHTED LANDSCAPES BEFORE...
...BUT THIS HOGWALLOW WINS THE BLUE RIBBON!
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STAR HAWKS
by Ron Goulart & Gil Kane

OUR PROWLER TURNED OUT TO BE SNIFFER!
CRIKEY! THIS LOCALE MUST SEEM TACKY EVEN TO YOU DIMWITS!
DARNATION! WHAT A DARLIN' LITTLE ROBOT POOCH!
IS HE YOUR PET, CHAVEZ?
HARDLY, FINITY.
WHY DID YOU COME AFTER US, SNIF?
THIS IS A RUSH JOB! THEY WANT YOU BACK ON THE HOOSEGOW, PRONTO!
WE'VE GOT A MASSIVE PROBLEM!
DOC AJAX HAS UP AND VANISHED!
© 1978 by NEA Inc
BLAZES! WHAT HAPPENED TO DOC AJAX?
LOOKS LIKE HE WAS ABDUCTED!
WHO THE HECK IS DOC AJAX?
HE'S BEEN CALLED "THE MOST BRILLIANT SCIENTIST IN THE UNIVERSE..."
...COURSE IT WAS DOG WHO CALLED HIMSELF THAT! BUT IT'S JUST ABOUT TRUE!
DOC ALSO INVENTED ME, SIS!
WELL, NOBODY'S PERFECT!
ENOUGH GAB! I'VE GOT TO GET YOU TWO NURFS BACK TO THE HOOSEGOW FAST!
BLAM SAKES! WHAT ABOUT ME!
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The Menomonee Falls Gazette

LOOKS LIKE OUR RECENT BENEFACTOR, THE CREATURE, HAS GONE INTO HIDING AGAIN, REX.
YEP, BUT WE STILL HAVE FINITY TO WORRY ABOUT.
CAN'T LEAVE HER HERE, CHAVEZ, AFTER HER FOLKS TRIED TO KILL HER!
I KNOW, I KNOW...
...BUT SHE'S SURE GOING TO COMPLICATE MY ROMANTIC LIFE
WOULD YOU LIKE TO COME BACK TO THE HOOSEGOW WITH US?
YEAH, WE CAN OFFER YOU TEMPORARY SANCTUARY.
OH, CHAVEZ, YOU HONEYBUNCH! I'D JUST LOVE THAT!
HOY!
KANE BRIGGS
12-15
© 1979 IN MEA, Inc.

SNIFFER LEADS THE STAR HAWKS AND FINITY TO THE WAITING SKYCAR...
THIS IS SURELY THE VILEST, ROWDIEST, MOST LAWLESS HOLE IN THE UNIVERSE, CHAVEZ...
...BUT IT IS MY HOME AN' I'M GONNA MISS IT!

WAS DOC AJAX ABDUCTED FROM THE HOOSEGOW, SNIF?
NAW, WHILE HE WAS LECTURING AT SOME NITWIT COLLEGE!
HE DISAPPEARED TWO DAYS AGO... ALICE K. PUT A WHOLE STEWPOT OF AGENTS ON THE CASE
AND WHAT'VE THEY COME UP WITH?
SO FAR, NOBODY'S FOUND A TRACE OF HIM!
WE DON'T EVEN KNOW IF DOC'S STILL ALIVE!
KANE BRIGGS
12-M
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STAR HAWKS
by Ron Goulart & Gil Kane

A TOP EMERGENCY...AND REX AND CHAVEZ MUST RETURN TO THE HOOSEGOW.
ZAM! THINK THE BROTHERHOOD HAD A HAND IN SNATCHING DOC AJAX?
NOT SURE, CHAVEZ...BUT MY HUNCH IS IT TIES IN WITH RAKER'S MISSING BRAIN SOMEHOW!
HOY, THAT ELUSIVE BRAIN... WONDER IF WE'LL EVER CATCH UP WITH THE BLASTED THING
OUR PRIME CONCERN NOW IS TO HELP FIND DOC!
MY PRIME CONCERN IS...
...WHAT THE LIGHT OF MY LIFE, TAMMANY IS GOING TO SAY WHEN SHE SEES WHAT WE BROUGHT BACK WITH US!
© 1978 by HEA, Inc.
KANE GOULART
12-15

REX HAS BEEN SUMMONED BACK TO THE HOOSEGOW FOR AN URGENT ASSIGNMENT.
HI, ALICE K... NORLEANS
ANYTHING NEW ON DOC AJAX?
HE'S STILL MISSING. WE WANT YOU TO JOIN THE SEARCH!
MINUTE WE HEARD... I PUT A STAR HAWK TEAM TO WORK
SO FAR, IT'S ALL BLANK WALLS AND DEAD ENDS, REX
" DOC LEFT HERE TWO DAYS AGO TO VISIT THE COLLEGE OF ROBOTICS AT THE HUB..."
" HE DELIVERED ONE GUEST LECTURE
" THEN VANISHED COMPLETELY."
© 1978 by HEA, Inc.
KANE GOULART
12-16

The Menomonee Falls Gazette

YOU'LL BE BUNKING IN THE RECRUIT WING, FINITY.
REMEMBER YOU'RE JUST A TEMPORARY GUEST AND---
LAW ME! THIS HOOSEGOW SURE BEATS MY OLD HOME SLUM ALL HOLLOW!
ZAM! HERE'S TAMMANY!
...TRY TO BE UNOBTRUSIVE!
CHAVEZ! I'M SO GLAD!
I WAS... WHO'S THIS?
DARNATION! DON'T FRET OVER ME!
I DON'T MIND SHARIN' CHAVEZ WITH YOU!
DAVE GIKOW
12-17
© 1978 by NEA, Inc.

WHEN WE FINALLY CAUGHT UP WITH THE ROBOT...
...THE BRAIN WAS GONE AGAIN, ALICE K.!
DAVE GIKOW
12-6
SOMEBODY'S ALWAYS ONE STEP AHEAD OF US, REX!
YEAH, AND I'M BETTING THAT SAME SOMEBODY KIDNAPPED DOC AJAX!
© 1978 by NEA, Inc.
THEN YOU DON'T FIGURE THE BROTHERHOOD IS BEHIND THE ABDUCTION?
NOPE, NORLEANS. THEY WANT RAKER DEAD...
...BUT THESE PEOPLE SEEM TO WANT HIM ALIVE.

STAR HAWKS
by Ron Goulart & Gil Kane

I WANT YOU AND CHAVEZ TO GET TO THE HUB, REX...
...WE'VE GOT TO FIND DOC AJAX!
OKAY, WE'LL SHOOT OVER THERE RIGHT AWAY.
YOU HAVEN'T SPENT MUCH TIME HERE LATELY...
IF YOU FOLKS'LL EXCUSE ME...GOT TO VISIT TELEMETRY.
© 1978 by HEA, Inc.
VERY PERCEPTIVE AGENT, THAT NORLEANS.
HE IS INDEED.
WHAT DO YOU MEAN SHARE HIM WITH ME?
WELL, DARNATION! CHAVEZ IS A BIG STRAPPIN' FELLA SO---
I THOUGHT YOU WERE DOWN IN EMPIRE 99 FACING INCREDIBLE PERILS!
INSTEAD YOU WERE CANOODLING WITH THIS BLEACHED BUMPKIN!
© 1978 by HEA, Inc.
CALM, TAM! WE'RE IN THE MIDST OF A MAJOR CRISIS.
DOC AJAX IS MISSING AND WE CAN'T ALLOW PETTY LITTLE---
HOOBY!
GOLLYSAM, CHAVEZ! DID I FOUL UP SOMETHIN' FOR YOU?
HOY!

The Menomonee Falls Gazette

THIG'LL BE YOUR CABIN, FINITY.
SEE IF YOU CAN STICK HERE FOR A WHILE AND NOT...
GLORYSEE! IT'S JUST ABSOLUTELY LOVELY, CHAVEZ!
I FEEL SORTA BAD 'BOUT NOT EARNIN' MY KEEP THOUGH.
COULDN'T I SORTA JOIN UP?
I MEAN, I'M BRIGHT AN' I GOT TELEKINETIC POWERS AN'---
TRUE. BUT THE STAR HAWK LIFE IS A ROUGH ONE!
WELL, YOU JUST SIT YOURSELF DOWN ON THIS CUTE LITTLE CHAIR!
AN' TELL ME ALL ABOUT THE DARLIN' STAR HAWKS!
KANE KOMIX 12-21
© 1978 by HEA, Inc.
WELL, FINITY, EVERY PLANET IN OUR SYSTEM HAS AN INTERPLAN LAW SERVICE SATELLITE ORBITING IT...
...FROM THIS BASE WE DISH OUT LAW AND ORDER TO THE PLANETS.
KANE KOMIX 12-22
OUR PARTICULAR SATELLITE IS NICKNAMED THE HOOSEGOW.
AND WE ILS AGENTS, AS YOU KNOW, ARE USUALLY CALLED STAR HAWKS...
...AT LEAST BY OUR FRIENDS.
© 1978 by HEA, Inc.

STAR HAWKS
by Ron Goulart & Gil Kane

CHAVEZ IS EXPLAINING HIS JOB TO FINITY...
GOLLYGAM! AN' YOU FELLAS POLICE A WHOLE DARN PLANET, CHAVEZ?
SURE, AND WE USE THE MOST ADVANCED TECHNOLOGICAL GEAR.
"MOST OF THE TIME."
© 1978 by REA, Inc

GONNA MISS THEM TWO...
...SPECIALLY CHAVEZ!
QUIT LOOKING SO DROOPY, FINITY! COME ALONG WITH ME!
WHAT IS IT, SNIPPER, HONEY.
SOMETHING I WANT YOU TO GET A GANDER AT... IN YOUR CABIN
THERE! WHIPPED IT UP FOR YOU MYSELF!
IT'S SCRUMPTIOUS!
YOU LITTLE DARLIN'
THIS HERE'S THE BEST HOLIDAY SURPRISE I EVER HAD!
YIKES! GO EASY ON THE MUSH, SIS!
WISHING YOU ALL GALACTIC SEASONS GREETINGS!
GIL KANE AND RON GOULART 12-24
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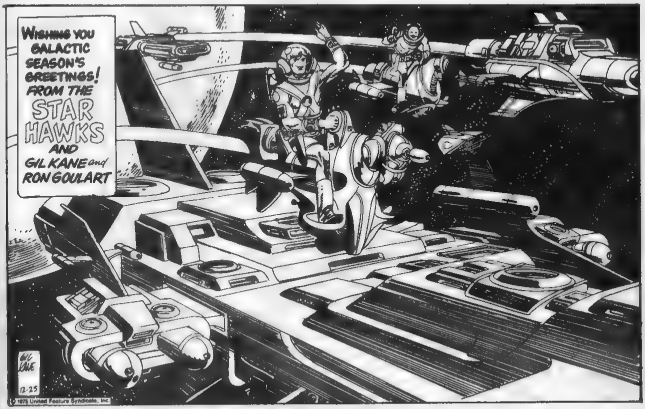
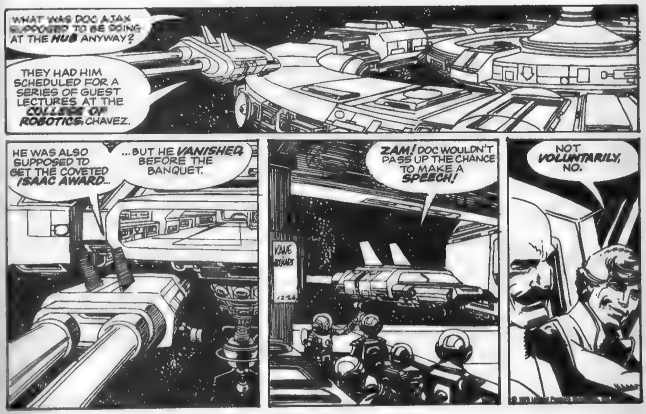
The Menomonee Falls Gazette


WISHING YOU GALACTIC SEASON'S GREETINGS! FROM THE STAR HAWKS AND GIL KANE and RON GOULART
GIL KANE
12-25
© 1979 United Feature Syndicate, Inc.


WHAT WAS DOC AJAX SUPPOSED TO BE DOING AT THE HUB ANYWAY?
THEY HAD HIM SCHEDULED FOR A SERIES OF GUEST LECTURES AT THE COLLEGE OF ROBOTICS, CHAVEZ.
HE WAS ALSO SUPPOSED TO GET THE COVETED ISAAC AWARD...
...BUT HE VANISHED BEFORE THE BANQUET.
ZAM! DOC WOULDN'T PASS UP THE CHANCE TO MAKE A SPEECH!
KANE HOWARD
12-24
NOT VOLUNTARILY, NO.

[Continued from page 24]

Be sure to read "The Spirit -- Who Is He?" -- a heart-thumping experiment in parlor psychology backed up with Old Photos, Blackmail Evidence and plenty of Chutzpah!

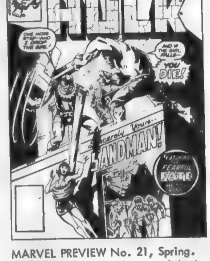
As usual, a deep debt is owed to several people for their help in researching and remembering. The article would not have been possible without the assistance of Jerry Bails, John Benson (whose new zine, PANELS, contains a more-or-less accurate listing of Feiffer SPIRIT scripts, as well as an interview with Jules and one with Will Eisner), Ann Eisner, Mark Evanier, Jules Feiffer, Ron Goulart (who identified the mystery artist on last installment's SPIRIT SECTION of September 2, 1945 as none other than Lou Fine with Robin King inks), Randall Hawkins, Roger Hill, Steven R. Johnson, Andre LeBlanc, Denis McFarling, Jeremy Miller, Klaus Nordling, Bob Palmer, Olaf Stoop, Jerry Stnkovec, Calvin Slobodian, Alex Toth (who also identified the Lou Fine page, as well as providing other information about the Quality Comics staff), Al Wenzel, and, of course, Denny Colt,.. er... or was that Eustace P. Dolan?... oh well, you know who I mean... the bald guy with the blue gloves!

In response to Hedges MacDonald's letter in TCR #175: I'm glad you're enjoying this series. Your mention of newspaper microfilms as a good source of unreprinted SPIRIT material is absolutely correct. The New York Public Library Newspaper Annex has a nearly complete run of SPIRIT SECTIONs in the Baltimore SUN, as well as a long run of the dailies in the Washington STAR. The librarians are helpful and friendly, the restrooms are clean and the building is air conditioned. Bring a bag lunch and be prepared to stay a while.

WANTED: I would like to buy the following SPIRIT SECTIONs in fine or better condition: 6/1/41, 6/15/41, 8/10/41, 10/19/41 and 11/30/47. I also collect 45 records and I'm in the market for any "New Orleans Style" piano numbers I don't already have -- in particular MATHILDA by Cookie and the Cupcakes (I've got covers of this by Little Herbie Mayes and The Twisters and Donnie King, but will buy ANY version of this song!) and GOT YOU ON MY MIND (FEELING KINDA SAD AND LOW) by [?] -- as well as others in this genre. (What is "this genre," you ask? Well, representative examples which I already own include RAININ' IN MY HEART by Slim Harpo, PLEASE BABY PLEASE by Rockin' Dopsie and The Twisters (a different Twisters) and any number of Fats Domino songs, such as GOOD HEARTED MAN and BLUEBERRY HILL.) Write to Crazy Cat Yronwode, P.O. Box 86, Willow Springs, MO 65793.

CRAZY No. 61, May. [2/5]

DAREDEVIL No. 164, May. "Exposé" is by Roger McKenzie, Frank Miller and Klaus Janson. DD's origin is recapped when he is confronted by a reporter who knows his secret identity. Miller and Wally Wood did the cover. [2/5]



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MARVEL PREVIEW No. 21, Spring. MOON KNIGHT is the star of the issue and leads off with "Mindthieves" by Doug Moench, Bill Sienkiewicz and Tom Palmer. The back-up story features The Shroud in "Walk A Crooked Mile" by Mark Gruenwald, Steven Grant and Steve Ditko. Sienkiewicz, Klaus Janson and Pete Olliff. [2/5]

MARVEL SUPER-HEROES No. 88, May. From INCREDIBLE HULK #138 comes "Sincerely, The Sandman" by Roy Thomas, Herb Trimpe and Sam Grainger. Trimpe did the cover. [2/5]

MARVEL TWO-IN-ONE No. 63, May. "Suffer Not A Warlock To Live" is by Mark Gruenwald, Jerry Bingham and Gene Day. The Thing teams up with Starhawk and Moondragon as Her attempts to resurrect the body of Adam Warlock to be her perfect lover. (Her loves him sooo much!) George Perez and Terry Austin did the cover. [2/5]

THE SAVAGE SWORD OF CONAN No. 51, April. "Satyr's Blood" is part three of Conan The Liberator and is by Roy Thomas, John Buscema and Tony DeZuniga. [2/5]

SHOGUN WARRIORS No. 16, May. "Death of Innocence" is by Doug Moench, Herb Trimpe and Mike Esposito. Shogun Sactuary is destroyed by a mysterious alien intelligence. Trimpe did the cover. [2/5]

SPIDER-WOMAN No. 26, May. "The Blades of the Grinder" is by Michael Fleisher, Steve Lasialoha and Mike Esposito. Los Angeles publisher Ruben Dockery finances a brand new super-villain in order to get exclusive photos of Spider-Woman. John Byrne and Joe Sinnott did the cover. [2/5]

SPIDEY SUPER STORIES No. 46, May. [2/5]

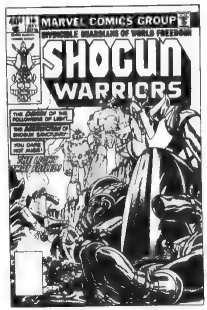
STAR TREK No. 2, May. "V'Ger" is by Marv Wolfman, Dave Cockrum and Klaus Janson. The Enterprise and its crew enter the giant cloud-creature where special effects are in abundance in part two of the reprint of the movie adaptation. Cockrum and Janson did the cover. [2/5]

THE AMAZING SPIDER-MAN No. 204, May. "The Black Cat Always Lands On Her Feet" is by Marv Wolfman, Keith Pollard and Pablo Marcos. In Wolfman's final issue, the Black Cat returns to use up the second of her nine lives. John Romita, Jr. and Al Milgrom did the cover. [2/12]

BATTLESTAR GALACTICA No. 15, May. "Derelict" is by Roger McKenzie, Walt Simonson and Klaus Janson. Boomer finds a derelict space ship with a mysterious survivor on board. Simonson did the cover. [2/12]

CAPTAIN AMERICA No. 245, May. "The Calypso Connection" is by Roger McKenzie, Carmine Infantino and Joe Rubinstein. Cap and Anna Kappelbaum become involved with a group of Nazi hunters. Frank Miller and Rubinstein did the cover. [2/12]

EPIC ILLUSTRATED No. 1, May. This new magazine features a mixture of black and white and color stories. The black and white stories are: "Convert" by Emie Colon; the first three chapters of "Metamorphosis Odyssey" by Jim Starlin; and a piece by Mirco Ilic. In color are The Silver Surfer in "The Answer" by Stan Lee, John Buscema and Rudy Nebres and Ric Veitch; "Homespun by Wendy Pini; "For The Next Sixty Seconds" by Bob Larkin; "Lullabye of Bedlam" by Ray Rue; an except from the new Arlel book "Elfspire" by John Pocsik and Thomas Blackshire; "Heads" by Arthur Suydam; "Detour" by George Bush and "Topaz" by Carl Potts. Frank Frazetta did the cover. [2/12]



FUN AND GAMES MAGAZINE No. 9, May. Puzzles and games from Owen McCarron. McCarron did the cover. [2/12]

GHOST RIDER No. 44, May. "Night of Crimson, Soul of Dust" is by Michael Fleisher, Carmine Infantino and Tom Sutton. Johnny Blaze fights a battle to the death with -- Ghost Rider. Bob Budiansky and Jack Abel did the cover. [2/12]

THE HULK! No. 20, May. "Power Unchained" is by Doug Moench, Ron Wilson and Alfredo Alcala. The Hulk is caught in the middle of a crisis at a nuclear power plant. Plus, Moon Knight stars in "Long Way To Dawn" by Doug Moench and Bill Sienkiewicz. Joe Jusko did the cover. [2/12]

THE MICRONAUTS No. 17, May. "The Harder They Fall" is by Bill Mantlo, Howard Chaykin and Al Milgrom. Certain Micronauts are thrust into mortal danger in the second part of the Fantastic Four-Psycho Man confrontation. Mike Golden did the cover. [2/12]

THE SAVAGE SHE-HULK No. 4, May. "The She-Hulk Strikes Back" is by David Kraft, Mike Vosburg and Chic Stone. She-Hulk fights for her life against -- her father. Jack Abel and Al Milgrom did the cover. [2/12]

THOR No. 295, May. "The Price And The Pride" is by Roy Thomas, Keith Pollard and Chic Stone. Thor, Loki and Odin are in pitched battle against the Storm Giants and Alberich the Troll as the quest for the Ring of Power begins. Pollard did the cover. [2/12]

THE TOMB OF DRACULA No. 4, May. "Angelica" is by Roger McKenzie, Gene Colan and Tom Palmer. Dracula chooses two children for his next victims in a book-lengther. Colan and Palmer did the cover. [2/12]

THE AVENGERS No. 195, May. "Assault On A Mind Cage" is by David Michelinie, George Perez and Dan Green. The Taskmaster, a new villain, proves there's more to Selbe than meets the eye. Plus: Ant-Man, Yellowjacket and the Wasp team-up to form the All-Bug Squad. Perez and Green did the cover. [2/19]

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CONAN THE BARBARIAN No. 110, May. "Into The Arena" is by Roy Thomas, John Buscema and Ernie Chan. Conan battles the biggest bear you'd never want to meet. Buscema and Al Milgrom did the cover. [2/19]

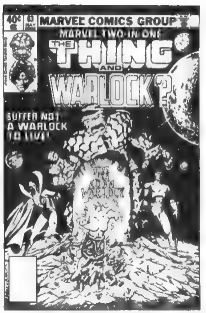
FANTASY MASTERPIECES No. 6, May. "Worlds Without End" from SILVER SURFER #6 by Stan Lee, John and Sal Buscema is reprinted. John Buscema did the cover. [2/19]

THE INCREDIBLE HULK No. 247, May. "Jarella's World" is by Bill Mantlo and Sal Buscema. The Hulk, in a sub-atomic world where he is hailed as a hero, hoped to have a quite funeral for Jarella, but instead found a hostile planet gone berserk, and is pitted against The Gardener. Al Milgrom did the cover. [2/19]

MAN-THING No. 4, May. "Death-Knell" is by Chris Claremont, Jim Mooney and Bob Wiacek. Man-Thing is used by Baron Mordo to kill Doctor Strange. Wiacek did the cover. [2/19]

MARVEL'S GREATEST COMICS No. 88, May. Reprinted from FANTASTIC FOUR #108 is "The Monstrous Mystery of the Nega-Man" by Stan Lee, Jack Kirby and Joe Sinnott, with framing devices by Lee, Buscema and Ramita. Buscema, John Verpoorten and Marie Severin did the cover. [2/19]

MARVEL TALES No. 115, May. "Madness Means... The Mindworm" by Gerry Conway, Ross Andru, Frank Giacoia and Dave Hunt is reprinted from AMAZING SPIDER-MAN #138. John Ramita did the cover. [2/19]

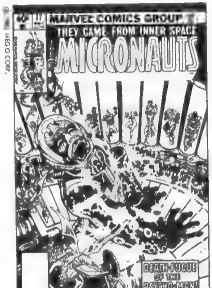


ROM No. 6, May. "Dog Day Afternoon" is by Bill Mantlo and Sal Buscema. Rom battles the Hellhounds of the Black Nebula, plus more of the fate of Firefall. Michael Golden did the cover. [2/19]

TALES TO ASTONISH No. 6, May. From SUB-MARINER #6 "... And To The Vanquished -- Death" is by Roy Thomas, John Buscema and Dan Adkins. Buscema and Adkins did the cover. [2/19]

X-MEN No. 133, May. "Wolverine Alone" is by Chris Claremont, John Byrne and Terry Austin. Wolverine attempts to rescue his teammates from the Hellfire Club. Byrne and Austin did the cover. [2/19]

AMAZING ADVENTURES No. 6, May. The second part of X-MEN #3's



FANDOM CONFIDENTIAL

with Jim Engel & Chuck Fiala

this month: RE-MAILBAG NOW BEGINS THE NIGHTMARE!

WELL, CHUCK, THE FIRST THING OUT OF THE MAILBAG IS FOR YOU! IT'S A PACKAGE FROM... THE RED SKULL!?!
AT LAST! THE COSMIC CUBE!!
I HAVE IT! AT LAST I KNOW THE WAY TO BREAK YOUR RESOLVE... THE WAY TO CRUSH YOUR SPIRIT... FOR ALL TIME!! BY THE POWER OF THE CUBE... I CALL FORTH AN IMAGE... I MUST LEARN THE IDENTITY OF THE ONE YOU MOST LOVE... THE ONE YOU MOST CHERISH!
AND NOW... AT MY COMMAND... I SUMMON HER FORTH! SHE SHALL STAND IN A TRANCE... UNSEEING... UNKNOWING! HAH! IT IS DONE! I HAVE MATERIALIZED THE PERSON OF CHARIS ENGEL! NOW IN ONE ALL REVEALING MICROSECOND, THE CUBE SHALL SHOW ME HER INNERMOST THOUGHTS!.. SHE IS KNOWN AS MRS. JIM ENGEL, AND HER HEART IS YOURS! BUT NOT FOR LONG, MY HELPLESS PAWN! NO, NOT FOR VERY LONG!
JIM ENGEL, PREPARE YOURSELF! PREPARE YOURSELF FOR MY ULTIMATE REVENGE! NO LONGER SHALL YOU BE THE FAMED FUNNYMAN OF FANDOM WITH THE CUTE JOHN DENVER APPEAL! NO! THE MOMENT HAS COME FOR YOU TO CHANGE! TO CHANGE!
WHAT GREATER REVENGE CAN THERE BE... THAN THIS? YOU HAVE TAKEN THE FORM OF YOUR MOST FEARSOME FOE. WHILE ALL WHO SEE ME MUST NOW BELIEVE ONE THING... I ALONE AM JIM ENGEL! JUST AS SHE WILL BELIEVE AS SHE NOW AWAKENS!
WHAT HAPPENED? HOW DID I GET HERE? CHUCK FIALA! I'VE BEEN CAPTURED BY CHUCK FIALA!
IT'S ALL RIGHT HONEY! HE CAN'T HARM YOU... NOT WHILE I'M HERE TO STOP HIM!
CHARIS! THAT SO-THE IS NOT JIM ENGEL! HES ME! HES ME!
HOLD ME, DARLING! DON'T LET HIM COME ANY CLOSER! CHUCK FIALA HAS GONE MAD!
NO WAY! I CAN CONVINCE HER! NO WAY FOR ME TO STOP HIM! BUT WHAT WILL HAPPEN TO HER? AND TO ALL MANKIND SINCE THE WORLD IS DEAD-LIEST MENACE SINCE JIM ENGEL!

PIX BY RUSS VAN DYKE

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 40¢	No. sold
1	--	THE SAVAGE SHE-HULK No. 1 Marvel	8779
2	2	X-MEN No. 130 Marvel	5618
3	--	X-MEN ANNUAL No. 3 Marvel; 48 pages; 75¢	5494
4	4	THE AVENGERS No. 192 Marvel	4793
5	6	THE MICRONAUTS No. 14 Marvel-Mego	4757
6	1	THE AMAZING SPIDER-MAN No. 201 Marvel	4671
7	7	FANTASTIC FOUR No. 215 Marvel	4489
8	3	ROM No. 2 Marvel-Parker Bros.	4038
9	9	CONAN THE BARBARIAN No. 107 Marvel-Robert E. Howard	3986
10	11	STAR WARS No. 32 Marvel-20th Century-Fox	3635
11	12*	WHAT IF? No. 19 Marvel; 48 pages; 75¢; Spider-Man	3763
12	17	IRON MAN No. 131 Marvel	3664
13	15	THE SPECTACULAR SPIDER-MAN No. 39 Marvel	3656
14	13	MARVEL TEAM-UP No. 90 Marvel; Spider-Man and the Beast	3479
15	19	THOR No. 292 Marvel	3134
16	18	MARVEL TWO-IN-ONE No. 60 Marvel; Thing and Impossible Man	3132
17	27	MARVEL PREMIERE No. 52 Marvel, the Black Panther	3034
18	8	THE NEW ADVENTURES OF SUPERBOY No. 2 DC	2998
19	20	THE INCREDIBLE HULK No. 244 Marvel	2933
20	22	THE SAVAGE SWORD OF CONAN No. 48 Marvel-Robert E. Howard; black and white, $1.25	2861
21	24	THE DEFENDERS No. 80 Marvel	2851
22	24*	DOCTOR STRANGE No. 39 Marvel	2829
23	17	MACHINE MAN No. 13 Marvel	2792
24	21	SPIDER-WOMAN No. 23 Marvel	2760
25	26	WARLORD No. 30 DC	2731
26	16	BATTLESTAR GALACTICA No. 12 Marvel-Universal	2707
27	23	SHOGUN WARRIORS No. 13 Marvel-Mattel	2704
28	30	THE LEGION OF SUPER-HEROES No. 260 DC	2603
29	28	CAPTAIN AMERICA No. 242 Marvel	2560
30	29	FANTASY MASTERPIECES No. 3 Marvel; 48 pages; 75¢; Silver Surfer reprints	2513
31	78*	WALT DISNEY SHOWCASE No. 54 Gold Key-Walt Disney; 48 pages; 60¢; the Black Hole	2362
32	33*	POWER MAN No. 61 Marvel	2200
33	31	MASTER OF KUNG FU No. 85 Marvel	2126
34	31*	TIME WARP No. 3 DC; 64 pages, $1.00	2063
35	33	JUSTICE LEAGUE OF AMERICA No. 175 DC	1996
36	32	GHOST RIDER No. 41 Marvel	1947
37	34	GREEN LANTERN No. 125 DC	1907
38	35	DC COMICS PRESENTS No. 18 DC; Superman and Zatanna	1842
39	38	SUPERMAN No. 344 DC	1752
40	43	THE FLASH No. 282 DC	1667
41	41	THE BRAVE AND THE BOLD No. 159 DC; Batman and Ra's Al Ghul	1655
42	42	ACTION COMICS No. 504 DC	1643
43	39	BATMAN No. 320 DC	1628
44	37	ADVENTURE COMICS No. 468 DC	1607
45	36	AMAZING ADVENTURES No. 3 Marvel; X-MEN reprints	1471
46	44*	DETECTIVE COMICS No. 488 DC; 64 pages; $1.00	1467
47	44	TALES TO ASTONISH No. 3 Marvel; Sub-Mariner reprints	1446
48	40	HEAVY METAL No. 33 (V3 #3) HM Communications; color magazine; $1.50	1422
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50	50	WONDER WOMAN No. 264 DC	1069
51	48	1984 No. 10 Warner, black and white magazine;$1.75	960
52	51	JONAH HEX No. 33 DC	882
53	53	MARVEL TALES No. 112 Marvel, Spider-Man reprints	810
54	54	MARVEL SUPER ACTION No. 16 Marvel, Avengers reprints	775
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67	71	MEN OF WAR No. 25 DC	378
68	64	FLASH GORDON No. 27 Gold Key-King Features	355
69	77	SECRETS OF HAUNTED HOUSE No. 21 DC	353
70	69	UNKNOWN SOLDIER No. 236 DC	346
71	74	HOUSE OF MYSTERY No. 277 DC	343
72	69*	G.I. COMBAT No. 218 DC, 64 pages, $1.00	342
73	67*	SGT. FURY No. 156 Marvel; reprints	338
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76	84	CRAZY No. 58 Marvel; black and white; $1.25 with CRAZY #1 reprint insert	167
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* - Last rating for title published less than monthly

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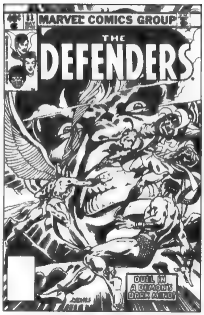

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"Beware of the Blob" by Stan Lee, Jack Kirby and Paul Reinman is reprinted along with "The End... Or The Beginning?" by Roy Thomas, Werner Roth and Herb Trimpe from X-MEN #42. Kirby and Reinman did the original cover. [2/26]

THE DEFENDERS No. 83, May. "End of the Tunnel" is by Ed Hannigan, Don Perlin and Joe Sinnott. A battle in the mind of the Hulk closes out the Tunnelworld saga. Rich Buckler and Joe Rubinstein did the cover. [2/26]

FANTASTIC FOUR No. 218, May. "When A Spider-Man Comes Calling" is by Bill Mantlo, John Byrne and Joe Sinnott. Picking up from where they left off in SPECTACULAR SPIDER-MAN #42, the FF have their annual showdown with the Frightful Four. Al Milgrom and Sinnott did the cover. [2/26]

IRON MAN No. 134, May. "The Strange Secret of... The Other" is by David Michelinie, Jerry Bingham and Bob Layton. Tony Stark is being stalked... but by whom? Bob Layton did the cover. [2/26]

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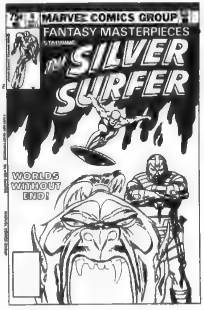
MARVEL SPOTLIGHT No. 6, May. "The Saga of Starlord" is by Doug Moench and Tom Sutton. For those of you who may have missed it the first two times: The origin of Starlord. Bill Sienkiewicz and Joe Rubinstein did the cover. [2/26]



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MARVEL SUPER ACTION No. 19, May. "Even An Android Can Cry" from AVENGERS #58, is by Roy Thomas, John Buscema and George Klein. Buscema did the cover. [2/26]

MARVEL TEAM-UP No. 93, May. "Riches To Rags" is by Steven Grant, Carmine Infantino and Pablo Marcos. Spider-Man is in an L.A. jazzclub when Tatterdemalion strikes. Werewolf By Night guest-stars. [2/26]

MASTER OF KUNG FU No. 88, May. "The Legend of the Dove" is by Doug Moench, Mike Zeck and Gene Day. Shang-Chi battles Fu Manchu's giant black zombie atop the World Trade Center while Sir Denis Nayland Smith and Black Jack Tarr attempt to deactivate a nuclear bomb in New York's sewers. Zeck and Day did the cover. [2/26]

THE SPECTACULAR SPIDER-MAN No. 42, May. "Give Me Liberty Or Give Me Death" is by Bill Mantlo (his last issue), Mike Zeck and Jim Mooney. The Wizard, Electro, Sandman and The Trapster make up the newest edition of The Frightful Four, and set their sights on Spider-Man. Continued in FANTASTIC FOUR #218. Zeck and Joe Rubinstein did the cover. [2/26]

STAR WARS No. 35, May. "Dark-Lord's Gambit" is by Archie Goodwin,

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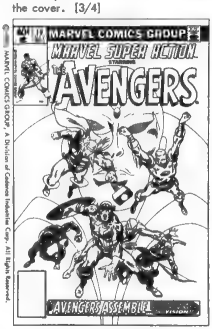
Carmine Infantino and Gene Day. Luke's face-to-mask with Darth Vader, plus the secret of Sister Domini is investigated. Infantino and Bob Wiacek did the cover. [2/26]

KING CONAN No. 2, June. "Black Sphinx of Nebthu" is by Roy Thomas, John Buscema and Ernie Chan. KC battles Thoth-Amon and a super-giant Hyena. Buscema and Chan did the cover. [3/4]

MACHINE MAN No. 15, June. "Kill Me Or Cure Me" is by Tom DeFalco and Steve Ditko. MM battles a woman who can turn herself into gas: Ion. Ditko did the cover. [3/4]

MARVEL TWO-IN-ONE No. 64, June. "Out of the Depths" is by Mark Gruenwald, Ralph Macchio, George Perez and Gene Day. In part one of "The Serpent Crown Affair," the Inhumans make a cameo appearance as a mysterious oil-rig leads to a startling discovery. Perez and Joe Sinnott did the cover. [3/4]



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THE SAVAGE SWORD OF CONAN No. 52, May. Conan ascends to the throne of Acquilona in "Conan The Liberator" by Roy Thomas, John Buscema and Tony DeZuniga. Nestor Redondo did the cover. [3/4]

SHOGUN WARRIORS No. 17, June. This issue is by Doug Moench, Herb Trimpe and Mike Esposito. Some of the disadvantages of Shogun technology are outlined as aliens plot to throw Earth into the dark ages. Trimpe and Esposito did the cover. [3/4]

SPIDER-WOMAN No. 27, June. This issue is by Michael Fleisher, Steve

Leialoha and Mike Esposito. Rupert Dockery springs The Enforcer from prison to make Spider-Woman's life even more interesting. [3/4]

STAR TREK No. 3, June. "Evolutions" is by Marv Wolfman, Dave Cockrum and Klaus Janson. Nifty special effects -- but little else -- comprise the conclusion of the movie adaptation. Cockrum and Janson did the cover. [3/4]

THE AMAZING SPIDER-MAN No. 205, June. "In Love And War" is by David Michelinie, Keith Pollard and Jim Mooney. The recent spate of crime by the Black Cat is investigated by Spider-Man. Al Milgrom did the cover. [3/11]

BATTLESTAR GALACTICA No. 16, June. "Cylon Mark III" is by Roger McKenzie and Walt Simonson. Our heroes face the all-new, all-improved, streamlined, bucket seats and factory air Cylons. Simonson did the cover. [3/11]

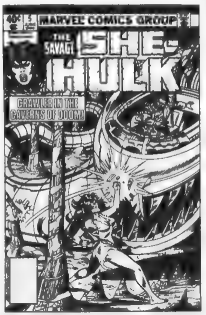
CAPTAIN AMERICA No. 246, June. "The Sins of the Father" is by Peter Gillis, Jerry Bingham and Al Gordon. Cap tries to stop Joe Smith from wreaking vengeance on society after her son dies. George Perez and Terry Austin did the cover. [3/11]

CRAZY No. 62, June. Most likely, Larry Hama's first issue as editor. [3/11]

DOCTOR STRANGE No. 41, June. "Weep For The Soul Man" is by Chris Claremont, Gene Colan and Dan Green. The Doctor tries to prevent Baron Mordo, with his new aide Man-Thing, from enacting his plan to destroy Earth. Colan did the cover. [3/11]

FUN AND GAMES MAGAZINE No. 10, June. More puzzles and games from the old quizmaster, Owen McCarron. McCarron did the cover. [3/11]

GHOST RIDER No. 45, June. "To Banish A Ghost" is by Michael Fleisher and Don Perlin. Johnny Blaze, champion stuntrider, is challenged for his title. Bob Budiansky and Bob Wiacek did the cover. [3/11]



THE MICRONAUTS No. 18, June. "Child Eyes" is by Bill Mantlo, Howard Chaykin and Al Milgrom. The Micronauts face terror in a doll's house. Michael Golden did the cover. [3/11]

THE SAVAGE SHE-HULK No. 5, June. "Breaking Point" is by David Kraft, Mike Vosburg and Chic Stone. The She-Hulk has her final confrontation with her nemesis Trask and in the process comes to the aid of the oil companies. Al Milgrom did the cover. [3/11]

THOR No. 296, June. The story in this issue is by Roy Thomas, Keith Pollard and Chic Stone. Thor is reincarnated a thousand years ago as a mere mortal and then must battle to the death against Allfather Odin. Pollard did the cover. [3/11]

THE AVENGERS No. 196, June. "The Terrible Toll of the Taskmaster" is by David Michelinie, George Perez and Gene Day. The Avengers break into the Solomon Institute for the Criminally Insane to save the All-Bug Squad from being (ouch!) squashed. Perez and Day did the cover. [3/18]

CONAN THE BARBARIAN No. 111, June. "Buryat Besieged" is by Roy Thomas, John Buscema and Ernie Chan. The conclusion of the adaptation of Howard's "Sons of the Bear God" is featured. Buscema and Al Milgrom did the cover. [3/18]

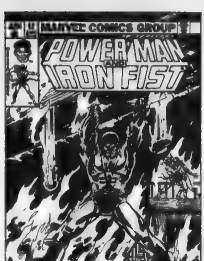
FANTASY MASTERPIECES No. 7, June. "The Heir of Frankenstein" by Stan Lee, John and Sal Buscema, from SILVER SURFER #7, is reprinted. Buscema (John) did the cover. [3/18]

THE INCREDIBLE HULK No. 248, June. "How Green My Garden Grows" is by Bill Mantlo and Sal Buscema. The Hulk continues to fight The Gardener, that mysterious collector of Soul Gems. Al Milgrom did the cover. [3/18]

MARVEL'S GREATEST COMICS No. 89, June. "Death In The Negative Zone" is by Stan Lee, John Buscema and Joe Sinnott, and original appeared in FANTASTIC FOUR #109. Buscema and Sinnott did the cover. [3/18]

MARVEL TALES No. 116, June. "Day of the Grizzly" by Gerry Conway, Ross Andru, Frank Giacoia and Dave Hunt is reprinted from AMAZING SPIDER-MAN #139. Gil Kane and John Romita did the cover. [3/18]

POWER MAN No. 63, June. "Luck And Death" is by Mary Jo Duffy, Kerry Gammill and an inker. Power Man and Iron Fist are hired to stop illegal gambling in Times Square and get involved



In a gang war between Suerte and Muerte. Bob Layton and Joe Sinnott did the cover. [3/18]

ROM No. 7, June. "While I Lay Dying" is by Bill Mantlo and Sal Buscema. Deadly creations of the Dire Wraiths attack Rom and Co. Mike Golden did the cover. [3/18]

TALES TO ASTONISH No. 7, June. From SUB-MARINER #7 comes "For President -- The Man Called Destiny" by Roy Thomas, John Buscema and Dan Adkins. Buscema and Adkins did the cover. [3/18]

X-MEN No. 134, June. "Too Late The Heroes" is by Chris Claremont, John Byrne and Terry Austin. The showdown with the Inner Circle of the Hellfire Club! Byrne and Austin did the cover. [3/18]

AMAZING ADVENTURES No. 7, June. "The Brotherhood of Evil Mutants" Part One by Stan Lee, Jack Kirby and Paul Reinman (featuring the first appearances of Quicksilver and the Scarlet Witch) is reprinted from X-MEN #4. From #44 comes the start of Bobby Drake's origin, "The Iceman Cometh" by Gary Friedrich, George Tuska and John Verpoorten. Kirby and Reinman did the original cover. [3/25]

THE DEFENDERS No. 84, June. "Battle Royale" is by Ed Hannigan, Don Perlin and Tex Blaisdell. Black Panther battles the Sub-Mariner, Dr. Strange and the Hulk as a nuclear war between Atlantis and Wakanda looms menacingly on the horizon. Rich Buckler and Al Milgrom did the cover. [3/25]

FANTASTIC FOUR No. 219, June. This issue is by Doug Moench, Bill Sienkiewicz and Joe Sinnott. Captain Barracuda steals the Sub-Mariner's horn and heads for New York City. Sienkiewicz and Sinnott did the cover. [3/25]

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HOWARD THE DUCK No. 5, June. In "Drakeula," Howard meets the Prince of Darkness courtesy of Bill Mantlo, Mike Golden and Bob McLeod, and in "Captain Americana" the duck meets the King of Kitsch, also by Mantlo, Golden and McLeod. Mr. Fredericks did the cover. [3/25]

IRON MAN No. 135, June. "Return of the Hero" is by David Michelinie, Jerry Bingham and Bob Layton. Iron Man has another final showdown with The Titanium Man, this one in Rockefeller Plaza's skating rink. Layton did the cover. [3/25]

MARVEL PREMIERE No. 54, June. "Caleb Hammer" is by Peter Gillis, Gene Day and Tony DeZuniga. A former seminary student turned Pinkerton detective stalks the wild, wild west trying to retain the faith he lost. DeZuniga did the cover. [3/25]

MARVEL SUPER ACTION No. 20, June. From AVENGERS #59 comes "The Name Is... Yellowjacket!" by Roy Thomas, John Buscema and George Klein. Buscema did the cover. [3/25]

MARVEL TEAM-UP No. 94, June. "Darkness, Darkness" is by Steven Grant, Mike Zeck and Mike Esposito. Spider-Man fights The Shroud whilst under the influence of Dansen Macabre, priestess of Shiva. Bill Sienkiewicz did the cover. [3/25]

MASTER OF KUNG FU No. 89, June. "The Dragons" is by Doug Moench, Mike Zeck and Gene Day. Shang-Chi must jump off the World Trade Towers while drugged and catch a ladder from Fu Manchu's UFO in order to defeat him while Black Jack Tarr and Sir Denis Nayland Smith must deactivate a nuclear bomb in the sewers of New York City. Zeck did the cover. [3/25]

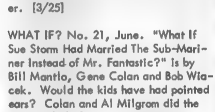
SGT. FURY No. 158, June. "The Name Is... Bass... Sergeant Bass" is by Gary Friedrich, Dick Ayers and John Severin. Fury's basic training is retold from SGT. FURY #62. Ayers and Severin did the cover. [3/25]

THE SPECTACULAR SPIDER-MAN No. 43, June. "Pretty Poison" is by Roger Stern, Mike Zeck and Steve Mitchell. Spider-Man confronts the mysterious Belladonna in the halls of high fashion. John Byrne and Joe Rubinstein did the cover. [3/25]

STAR WARS No. 36, June. "Red Queen Rising" is by Archie Goodwin, Carmine Infantino and Gene Day. Luke becomes more and more duped and discredited by Sister Domini at Chez Taag. Infantino and Bob Wiacek did the cover. [3/25]

SUPER-VILLAIN TEAM-UP No. 17, June. "Dark Victory" is by Peter Gillis, Arvell Jones and Bruce Patterson. In this sequel to last year's issue, Arnim Zola, Red Skull and the Hatemonger attempt to recreate the Cosmic Cube. Keith Pollard and Patterson did the cover. [3/25]

WHAT IF? No. 21, June. "What If Sue Storm Had Married The Sub-Mariner Instead of Mr. Fantastic?" is by Bill Mantlo, Gene Colan and Bob Wiacek. Would the kids have had pointed ears? Colan and Al Milgrom did the cover. [3/25]



ALL-OUT WAR No. 5, May-June. The Viking Commando leads things off in "The War's Most Shocking Target"

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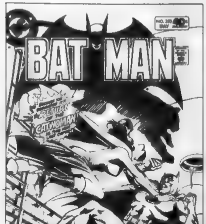
by Robert Kanigher and George Evans, followed by the Black Eagle in "The Enemy Must Not Die" by Kanigher, Dick Ayers and Romeo Tanghal, Force 3 in "Kill A Nazi Nightmare" by Kanigher and Jerry Grandenetti, and two non-series stories, "The Civilizing of M'Kale" by Archie Goodwin and Rico Rival (an inventory story from the days when Goodwin was an editor) and "Captain Drury's Sacred Ship" by Carl Wessler and John Calnan. Joe Kubert did the cover. [2/12]

BATMAN No. 323, May. "Shadow of the Cat" is by Len Wein, Irv Novick and Frank McLaughlin. Catwoman returns — but is she up to criminal activity, or is Batman imagining things? Dick Giordano did the cover. [2/12]

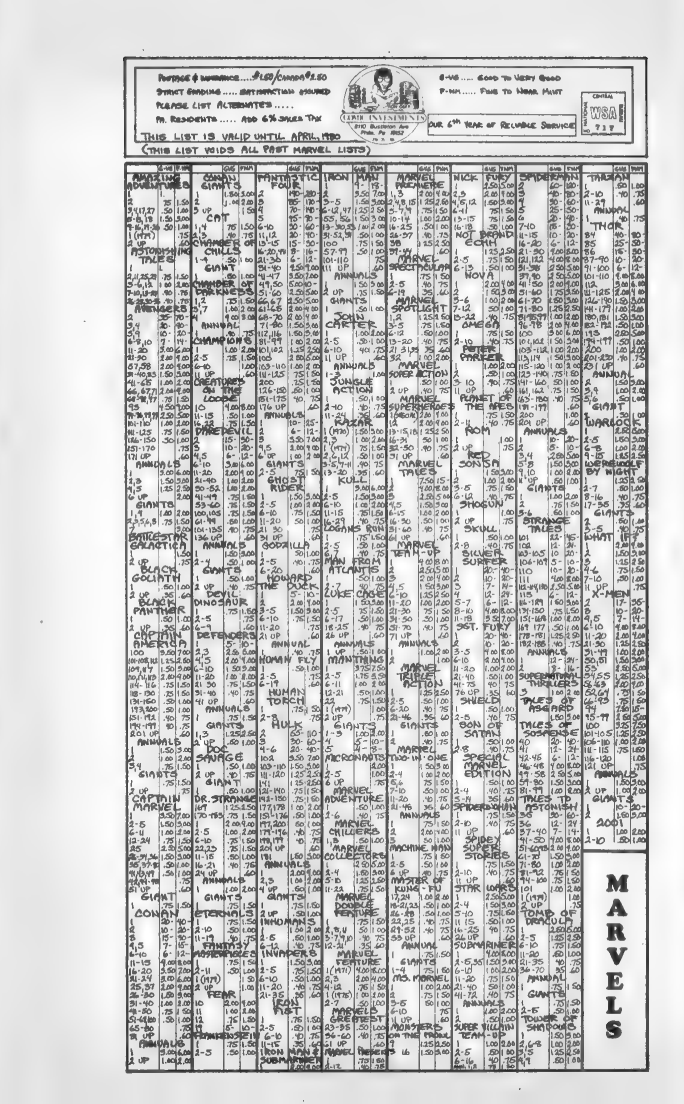
THE BEST OF DC No. 5, May-June. The YEAR'S BEST COMICS STORIES are presented in what will probably became a yearly occurance: the editors' selection of the best stories presented in DC comics for the year. Superman and Sgt. Rock appear in "The Miracle Man of Easy Company" (DC COMICS PRESENTS #10) by Cary Burkett, Joe Staton and Jack Abel; Deadman stars in "Never Say Die" (ADVENTURE COMICS #466) by Len Wein and Jose Garcia Lopez; Jonah Hex is featured in an off-beat tale, "Minister of the Lord" (JONAH HEX #24) by Michael Fleisher and Luis



Dominguez; Superboy stars in "The Shadow of Jor-El" (SUPERMAN FAMILY #196) by Cary Bates, Joe Staton and Vince Colletta; the mystery books are represented by "The Mouse of History" (HOUSE OF MYSTERY #267) by Don (sorry for skipping it the first time) Thompson and Ruben Yandoc; Batman is center stage in "Curse of Crime Alley" (DETECTIVE COMICS #483) by Denny O'Neil, Don Newton and Dan Adkins; Superman is featured in "Clark Kent's Mynah Dilemma" (SUPERMAN FAMILY #197) by Cary Bates, Kurt Schaffenberger and Dave Hunt; the Haunted Tank is represented by "Back Door To War" (G.I. COMBAT #213) by Robert Kanigher and Sam Glanzman; another sampling from the mystery books is "Papa Don" (SECRETS OF HAUNTED HOUSE #17) by Greg Potter and Noly Panaligan; and Superman and Supergirl close out the issue with "Fall and Rise of the Star Child" (ACTION COMICS #502) by Cary Bates, Curt Swan and Frank Chiaramonte. Also included are the year's top four covers. The covers are by Ross Andru and Dick Giordano, with guest appearances by the DC staff. [2/12]

DC COMICS PRESENTS No. 21, May. "The Alien Epidemic" is by Gerry Conway, Joe Staton and Frank Chiaramonte. Superman must aid a very sick Elongated Man find the cause for his illness. Ross Andru and Dick Giordano did the cover. [2/12]

DC SPECIAL BLUE RIBBON DIGEST No. 2, May-June. This issue spotlights FLASH adventures and begins with a Flash-Green Lantern team-up, "Captives of the Cosmic Ray" (FLASH #131) by John Broome, Carmine Infantino and Joe Giella; follows with a Flash-Elongated Man vs. Captain Boomerang tale, "Space-Boomerang Trap" (FLASH #124)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by Broome, Infantino and Giella; a double-Flash team-up, "Doomward Flight of the Flashes" (FLASH #173) by Broome, Infantino and Sid Greene; plus "Robberies By Magic" (FLASH #149) by Broome, Infantino and Murphy Anderson; "The One-Man Justice League" (FLASH #158) by Gardner Fox, Infantino and Giella; and "Kid Flash Meets The Elongated Man" (FLASH #130) by Broome, Infantino and Giella. Ross Andru and Dick Giordano did the cover. [2/12]

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THE FLASH No. 285, May. "If At First You Don't Succeed..." is by Cary Bates, Don Heck and Frank Chiaramonte. Barry Allen makes a new friend, but the relationship is immediately jeopardized by the appearance of The Trickster. Don Heck and Dick Giordano did the cover. [2/12]

GHOSTS No. 88, May. This issue features "The Phantom City" by Carl Wessler and Michael Golden; "Specter of the Alps" by George Kashdan and Vic Catan; and "Harem of Hell" by David Allikas and Ruben Yandoc. Luis Dominguez did the cover. [2/12]

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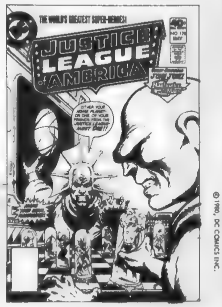
JONAH HEX No. 36, May. "Return To Fort Charlotte" is by Michael Fleisher, Dick Ayers and Luis Dominguez. Jonah's enemies force him to run a deadly gauntlet. Luis Dominguez did the cover. [2/12]

JUSTICE LEAGUE OF AMERICA No. 178, May. "The Chess-Master of Mars" is by Gerry Conway, Dick Dillin and Frank McLaughlin. Deja vu: Despero and a JLA member play a deadly game of chess for the lives of fellow JLAers. This time, though, its J'onn J'onzz instead of The Flash. Jim Starlin did the cover reprising JLA #1. [2/12]



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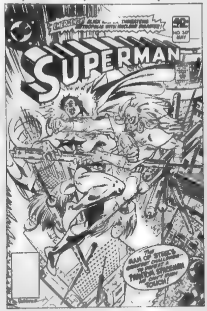
SECRETS OF HAUNTED HOUSE No. 24, May. Stories in this issue:"A Second Chance To Die" by George Kashdan and Fred Carrillo; "Nightfeast" by Laurie Sutton, Mike Nasser and Vince Colletta; and "Umbrella For All Seasons" by Elliot Maggin and Ruben Yandoc. Luis Dominguez did the cover. [2/12]

SUPERMAN No. 347, May. "The Sleeper Out of Time" is by Gerry Conway and Jose Garcia Lopez. An alien raider threatens Metropolis with nuclear disaster -- and he's a phantom. Garcia Lopez did the cover. [2/12]

THE SUPERMAN FAMILY No. 201, May-June. Superman's family are featured thusly: Supergirl stars in "The Face On Cloud Nine" by Jack C. Harris, Winslow Mortimer and Vince Colletta; Mr. and Mrs. Superman appear in "The Enigma of the Empty Elevator" by E. Nelson Bridwell, Kurt Schaffenberger and Frank Chiaramonte; Clark Kent solos in "Alakazam... It's Magic" by Bob Rozakis, Alex Saviuk and Joe Giella; Lois Lane is featured in "Wanted: One War -- Slightly Used" by Gerry Conway, John Calnan and Vince Colletta; and Jimmy Olsen headlines "Hang-Glide To Nowhere" by Conway, Alex Saviuk and Giella. Ross Andru and Dick Giordano did the cover. [2/12]



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WEIRD WAR TALES No. 87, May. This issue contains "Hell Can Wait" by

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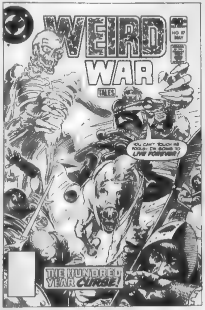
Robert Kanigher and Ding Castrillo and "The Hundred-Year Curse" by Bill Kelley and Tom Sutton. Joe Kubert did the cover. [2/12]

WONDER WOMAN No. 267, May. "The Man Who Walked With Beasts" is by Gerry Conway, Jose Delbo and Vince Colletta. Wonder Woman, battling The Cartel, finds herself in combat with Animal Man, erstwhile hero from STRANGE ADVENTURES. Ross Andru and Dick Giordano did the cover. [2/12]

ACTION COMICS No. 507, May. "The Miraculous Return of Jonathan Kent" is by Cary Bates, Curt Swan and Frank Chiaramonte. Not a dream, not



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a hoax, not an imaginary story. Lana Lang asks Clark to dinner to meet a guest of hers. No it's not Mort Weisinger -- merely Superman's long-dead foster pa. Ross Andru and Dick Giordano did the cover. [2/28]

ADVENTURE COMICS No. 471, May. "Starman Must Die" is by Paul Levitz, Steve Ditko and Romeo Tanghal. Our hero is threatened by the deadly minions of Captain Krydd. Plus, Plastic Man battles Brickface in a story by Martin Pasko, Joe Staton and Bob Smith. Jim Starlin did the cover. [2/26]

THE BRAVE AND THE BOLD No. 162,

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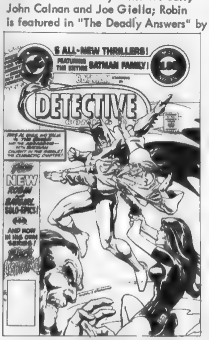
May. "Operation: Time Bomb" is by Bill Kelley and Jim Aparo. It's back to World War II and Earth Two as Batman teams up with Sgt. Rock to battle the Iron Major. Aparo did the cover. [2/26]

DETECTIVE COMICS No. 490, May. "Requiem For A Martyr" is by Denny O'Neil, Don Newton and Dan Adkins. Batman is the centerpiece in a battle royal between the Sensei, The Assassins and Ra's Al Ghul and Talia as Batman attempts to avenge the death of Batwoman. Other tales: Batgirl stars in "Dance of Death" by Mike W. Barr, John Calnan and Joe Giella; Robin is featured in "The Deadly Answers" by



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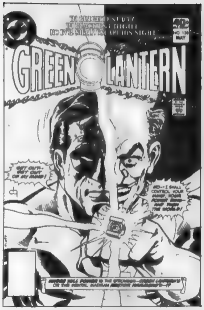

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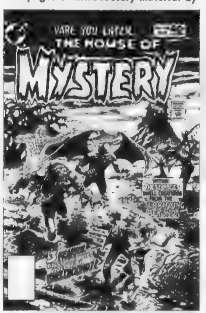
Jack C. Harris, Alex Saviuk and Calnan; Black Lightning makes his Detective debut in ""Lightning Strikes Out" by Martin Pasko, Pat Broderick and Frank McLaughlin; and a young woman is the focal point of a Tale of Gotham City, "Encounter" by Bob Rozakis, George Tuska and Bob Smith. Ross Andru and Dick Giordano did the cover. [2/26]

GREEN LANTERN No. 128, May. "The Green That Got Away" is by Denny O'Neil, Len Wein, Joe Staton, Dave Cockrum and Bob Smith. In a story within a story, the adventure originally slated to appear in ADVENTURE COMICS is sandwiched between five pages of introductory material by



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O'Neil and Staton. The main story involves the return of Hector Hammond, the paralyzed mind master. Dick Giordano did the cover. [2/26]

HOUSE OF MYSTERY No. 280, May. This issue features "Twice-Killed Corpse" by George Kashdan and Rico Rival; "Hungry Jaws of Death" by Carl

Wessler, Val Mayerik and Danny Bulanadi; and "Flash of Fire" by Kashdan and Dick Ayers. Luis Dominguez did the cover. [2/26]

THE LEGION OF SUPER-HEROES No. 263, May. "Day of Judgment" is by

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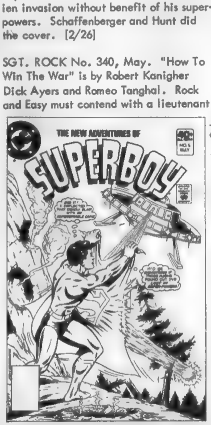
Gerry Conway, Jim Janes and Dave Hunt. A super-criminal uses the Legionnaires' parents to strike at them in an adevnture starring Tyroc, Shadow Lass, Chameleon Boy and Wildfire. Dick Giordano did the cover. [2/26]

THE NEW ADVENTURES OF SUPERBOY No. 5, May. "Secret of the Super-Power Failures" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. Superboy finds he must defend Earth from alien invasion without benefit of his superpowers. Schaffenberger and Hunt did the cover. [2/26]

SGT. ROCK No. 340, May. "How To Win The War" is by Robert Kanigher Dick Ayers and Romeo Tanghal. Rock and Easy must contend with a lieutenant



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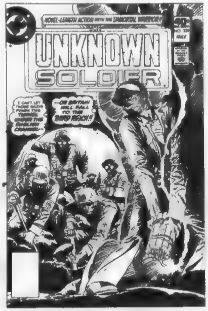
who has written a combat strategy book and insists on using them as his field proof. Also, "Lifeline" and "Captor" fill out the book, both by Bill Kelley and Tom Yeates. Joe Kubert did the cover. [2/26]

SUPER FRIENDS No. 32, May. "The Scarecrow Fights With Fear" is by E. Nelson Bridwell, Kurt Schaffenberger and Bob Smith. The Super Friends are up against a villain they can't fight because of their fear of him. Schaffenberger and Smith did the cover. [2/26]



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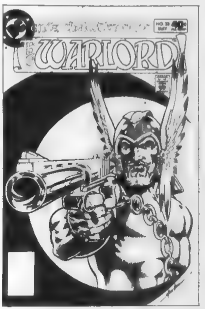
THE UNEXPECTED No. 198, May. The three stories in this issue are "Rage of the Phantom Brain" by Carl Wessler, Dick Ayers and Dan Adkins; "Eye On Evil" by George Kashdan and Romeo Tanghal; and "Never Hijack a Witchcraft" by Wessler and Gerry Talaoc. Jim Starlin did the cover. [2/26]

UNKNOWN SOLDIER No. 239, May.

"The 20-Mile Rabbit Hole" is by Bob Haney, Dick Ayers and Gerry Talaoc. The Nazis are tunneling under the English Channel and Unk must stop them. Joe Kubert did the cover. [2/26]

WARLORD No. 33, May. "Birds of



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Prey" is by Mike Grell and Vince Colletta. Travis and his newfound buddy are under attack by giant birds. Grell did the cover. [2/26]

WEIRD WESTERN TALES No. 67, May. "The Treasure of St. Mary's" is by Gerry Conway, Dick Ayers and Romeo Tanghal. Scalphunter faces death at every turn seeking a valuable cache. Luis Dominguez did the cover. [2/26]

BATMAN No. 324, June. "The Catman Who Would Be King" is by Len Wein, Irv Novick and Bob Smith. The Catman returns -- and could this be the end of Catwoman? Jim Aparo did the cover. [3/11]

DC COMICS PRESENTS No. 22, June.

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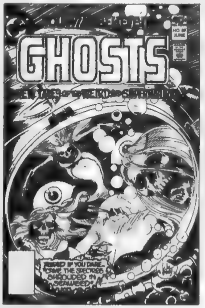
"Plight of the Human Comet" is by Mike W. Barr, Dick Dillin and Frank McLaughlin. Captain Comet's powers are going haywire, and it's raining comets -- which Superman can't stop. Jose Garcia Lopez did the cover. [3/11]

THE FLASH No. 286, June. "Who Is The Rainbow Raider?" is by Cary Bates, Don Heck and Frank Chiaramonte. A new member of Flash's Rogues' Gallery is an art thief named the Rainbow Raider -- and he's a colorful guy. Heck and Dick Giordano did the cover. [3/11]

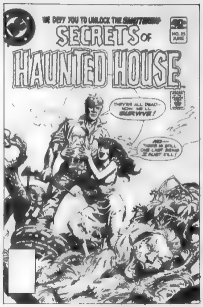
GHOSTS No. 89, June. This issue's stories include "Came The Spectre Shrouded In Seaweed" by Mimia Kin and Tenny Henson; "The Phantom's Last Act" by George Kashdan and Tom Yeates; and "Haunted Coffin" by Kashdan and Winslow Mortimer. Joe Kubert did the cover. [3/11]



G.I. COMBAT No. 220, June-July. The issue's Haunted Tank stories are "Rockets For A Red Star," "Siege of the Monster Gun" and "The Loneliest Tank In The War" all by Robert Kanigher and Sam Glanzman. The O.S.S. story is "Dive Now -- Die Later" by Bart Regan and Fred Carrillo, and two more stories make up the issue: "Thirst For Battle" by Bob Haney and Alberto Caliva; and "Blood Brothers" by Kanigher and Nestor Malgapo. Joe Kubert did the cover. [3/11]

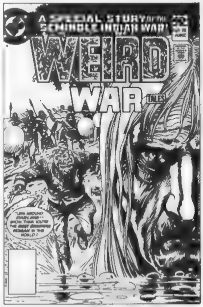
JONAH HEX No. 37, June. "Stonewall" is by Michael Fleisher, Dick Ayers and Romeo Tanghal. Jonah somehow had something to do with the South losing the Civil War in this flashback episode. Luis Dominguez did the cover. [3/11]

JUSTICE LEAGUE OF AMERICA No. 179, June. "Siren Song of the Satin Satan" is by Gerry Conway, Dick Dillin and Frank McLaughlin. Firestorm becomes the eighteenth regular member (non-honorary) of the JLA and immediately finds himself embroiled in controversy. Jim Starlin did the cover. [3/11]



SECRETS OF HAUNTED HOUSE No. 25, June. The two stories in this issue are "Crimson Oasis" by Catherine B. Andrews, Stuart Hopen and Jun LoFamia and "The Man Who Cheated Destiny" by Todd Klein, Trevor Von Eeden and Dave Simons. Luis Dominguez did the cover. [3/11]

SUPERMAN No. 348, June. "The Master of Wind and Storm" is by Gerry Conway, Curt Swan and Frank Chiaramonte. Superman faces a new menace who's wreaking havoc with the weather. Ross Andru and Dick Giordano did the cover. [3/11]



WEIRD WAR TALES No. 88, June. "Night of the Seminole" is by Michael Fleisher and Abe Ocampo. The focus is shifted to the Seminole Wars of the 1850s. Joe Kubert did the cover. [3/11]

WONDER WOMAN No. 268, June. "Battleground: France" is by Gerry

Conway, Jose Delbo and Vince Colletta. Wonder Woman and her new-found ally Animal Man track the Cartel to France to unmask the Prime Planner. Ross Andru and Dick Giordano did the cover. [3/11]

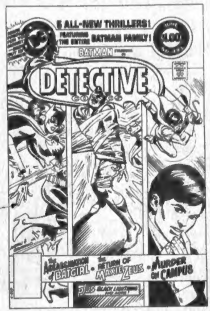
WORLD'S FINEST COMICS No. 263, June-July. Superman and Batman are

featured in "The Final Secret of the Super-Sons" by Denny O'Neil, Rich Buckler and Dick Giordano. The secret of the existence of the embarrassing Super-Sons is finally revealed. Green Arrow solos in "Hell's Acre Saviour" by Bob Haney, Trevor Von Eeden and Armando Gil; Aquaman swims in "Return To New Venice" by Bob Rozakis, Jose Delbo and Frank Chiaramonte; and Captain Marvel, Jr. is featured in "The Greybeard Gang" by E. Nelson Bridwell, Dan Newton and Dave Hunt. In a guest-starring spot, Adam Strange stars in "Zeta-Death" by Jack C. Harris, Jim Sherman and Steve Mitchell. Ross Andru and Dick Giordano did the cover. [3/11]

ACTION COMICS No. 508, June. "The Secret World of Jonathan Kent" is

by Cary Bates, Curt Swan and Frank Chiaramonte. Jonathan Kent's existence is still a mystery -- and worse, he's jeopardizing Superman's secret identity. Ross Andru and Dick Giordano did the cover. [3/25]

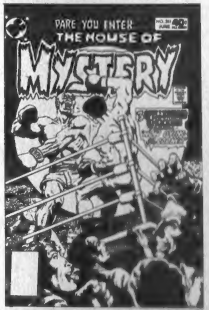
ADVENTURE COMICS No. 472, June. Starman's adventure is "And Only I Shall Survive?" by Paul Levitz, Steve Ditko and Romeo Tanghal. Starman comes upon a royal spaceship which contains one living being -- but is it his sister or his girlfriend? Also, Plastic Man appears



in "It Pays To Be Ignorant" by Martin Pasko, Joe Staton and Bob Smith. Plas faces I.Q. Small, alias Lowbrow. Ross Andru and Dick Giordano did the cover. [3/25]

THE BRAVE AND THE BOLD No. 163, June. "Oil, Oil, Nowhere" is by Paul Kupperberg and Dick Giordano. Batman and Black Lightning take on the oil industry. Jim Aparo did the cover. [3/25]

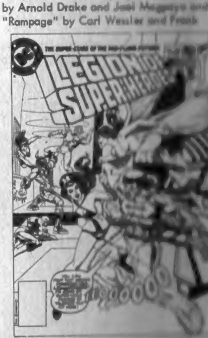
DETECTIVE COMICS No. 491, June. "The Riddle of the Golden Fleece" is by Denny O'Neil, Don Newton and Dan Adkins. Batman fends with the return of Maxie Zeus. Also: "The Assasination of Batgirl" is by Cary Burkett and Jose Delbo; Jason Bard stars in Tales of Gotham City: "Fragrance of Death" by Mike W.



Barr and Dan Spiegle; Robin stars in "The Man In Black" by Jack C. Harris and Alex Saviuk; and Black Lightning is featured in "Short Circuit" by Martin Pasko and Pat Broderick. Ross Andru and Dick Giordano did the cover. [3/25]

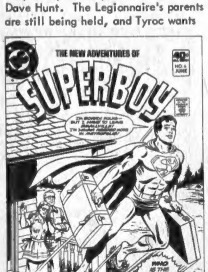
GREEN LANTERN No. 129, June. "The Attack of the Star Sapphire" is by Denny O'Neil (his last issue), Joe Staton and Frank McLaughlin. Star Sapphire returns (but which one?) and has to contend with the puzzle of a Gl who isn't the same person as Hal Jordan. Jim Starlin did the cover. [3/25]

HOUSE OF MYSTERY No. 281, June. Two stories: "Now Dying In This Corner" by Arnold Drake and José Maggaya and "Rampage" by Carl Wessler and Frank



Redondo. Jim Starlin did the cover. [3/25]

THE LEGION OF SUPER-HEROES No. 264, June. "Dagon's Cavern of Doom" is by Gerry Conway, Jim Janes and Dave Hunt. The Legionnaire's parents are still being held, and Tyroc wants



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no part of the fight. Dick Giordano did the cover. [3/25]

THE NEW ADVENTURES OF SUPERBOY No. 6, June. "Too Big For Smallville" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. An emissary from Metropolis comes to ask Superboy to move to the big city where his powers will be put to better use. Schaffenberger and Hunt did the cover. [3/25]

SGT. ROCK No. 341, June. "High-Flier" is by Robert Kanigher and Ruben Yandoc. The story for that cover of a few months back finally appears: Rock and Easy hang-glide into battle. Also: "Deadly Enemy" is by Bill Kelley and Ric Estrada. Joe Kubert did the cover. [3/25]

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SUPER FRIENDS No. 33, June. "Secret of the Stolen Solitaire" is by E. Nelson Bridwell, Ramona Fradon and Vince Colletta. Zan and Jayna are taken prisoner by The Menagerie Man and Hawkman is enlisted to help get them back. Fradon and Smith did the cover. [3/25]

TIME WARP No. 5, June-July. This issue contains: "Union In Steel" by Paul Kupperberg, Don Newton and Steve Mitchell; "Until I Find A Way In Time" by Sheldon Mayer, Dick Ayers and Jim Janes; "Brief Encounter" by Mimia Kin,

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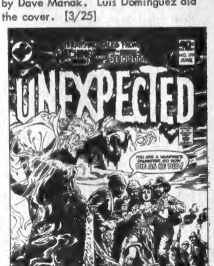
Trevor Von Eeden and Carl Potts; "Vengenace of C-92" by Arnold Drake and Vic Catan; "Earth or Exile" by George Kashdan and Edgar Bercasio; "The Antaeus Strain" by Wyatt Gwyon and Fred Carrillo; "Numismatist" by Mimia Kin, Charles Nicholas and Armando Gil; and "To Conquer The Sun" by Elliot S. Maggin, Jerry Bingham and John Celardo. Michael W. Kaluta did the cover. [3/25]

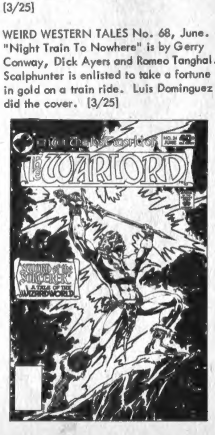
THE UNEXPECTED No. 199, June. In this issue: "Dracula's Daughter" by George Kashdan and Lee Elias, and "Project Eternity" by J. Marc DeMatteis and Tenny Henson. Plus, a humor page by Dave Manak. Luis Dominguez did the cover. [3/25]



UNKNOWN SOLDIER No. 240, June. "The Hammer of Glory" is by Bob Haney, Dick Ayers and Gerry Talaoc. Unk is sent on a mission to rescue a priceless relic. Joe Kubert did the cover. [3/25]

WARLORD No. 34, June. "Sword of the Sorcerer" is by Mike Grell and Vince Colletta. Travis is sent back in time to the days of Skartaris's Sorcerer Kings and meets his lost friends Machiste and Mariah there. Grell did the cover. [3/25]

WEIRD WESTERN TALES No. 68, June. "Night Train To Nowhere" is by Gerry Conway, Dick Ayers and Romeo Tanghal. Scalphunter is enlisted to take a fortune in gold on a train ride. Luis Dominguez did the cover. [3/25]



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